



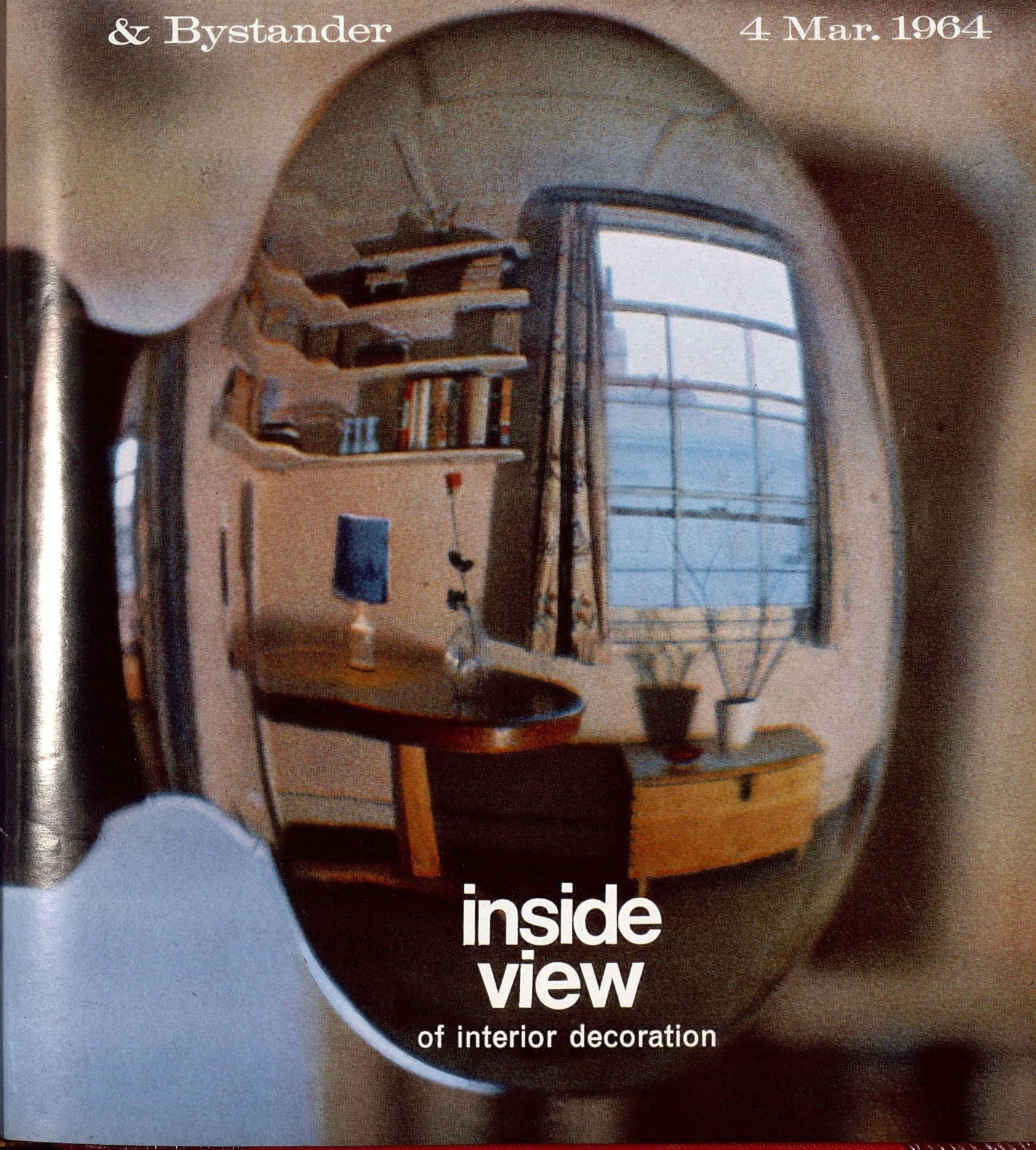
THE

2s.6d. weekly

Tatler

& Bystander

4 Mar. 1964



**inside
view**

of interior decoration



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Clarks

THE

4 MARCH 1964 / 2s 6d WEEKLY

Tatler

AND BYSTANDER / VOLUME 251 / NUMBER 3262

EDITOR JOHN OLIVER

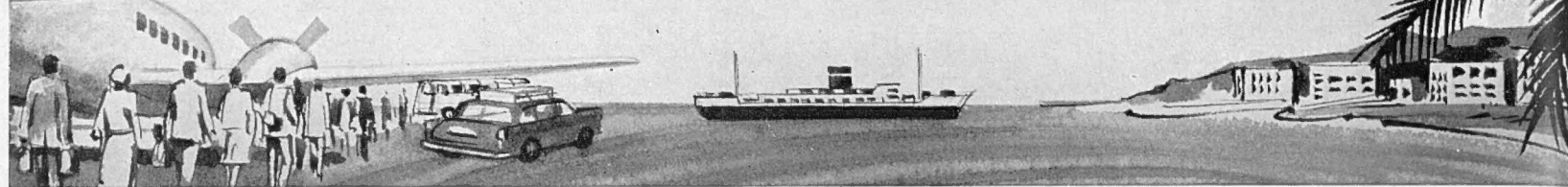
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There are few things more compulsive than the view of somebody else's home seen through a lighted window. It's a thought in keeping with the times which have seen the rise of a whole new generation of young interior designers and which also stimulates this week's decor issue of The TATLER. Cover photographer Tony Evans shot his evocative interior view from the reflection in a crystal door knob. Colour photography by Barry Warner (pages 478-9) goes into greater detail with room corner settings by Elizabeth Williamson who also contributes a full-dress feature on exciting new trends in fabric and design. See also Monica Furlong's report on a massive conversion in the Boltons (page 469) and Ilse Gray's comprehensive run-down on kitchens you can live with (page 484)

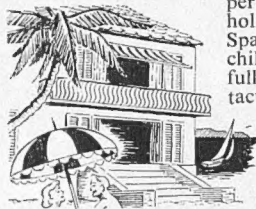
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TRAVEL-LINES by John Grant

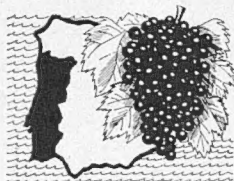


Your Riviera Villa in the Sun.

Looking for a carefree, sun happy holiday that doesn't cost the earth? Then choose from any of the splendid villas or flats in Torremolinos on the Spanish Costa del Sol, along the French Riviera or near Ventimiglia in Italy, through Riviera Villas Ltd. Properties are all carefully chosen, personally inspected and situated overlooking or near the sea. Maid service usually available. Cost is very reasonable, from as little as 18/- per person per day. Economical Air/Villa holidays are also available in Spain with reductions for children under 12 years. For fully illustrated brochure contact Riviera Villas Ltd., Dept. 15, 23 Old Burlington Street, London, W.1. REGent 4408. Colour photographs of all properties can be seen at this address.



Lairdways take much pride in their intimate knowledge of Portugal, especially the Algarve Coast and Sunny Coast where you can winter or summer holiday with equal joy. Here we have seas that are unsurpassable for their clarity and beaches that vary from tiny alcoves of charm to vast golden bays like that of Lagos (ALGARVE). From the beaches rise diverse rock formations to add yet another thrilling beauty to the many. Estoril has long made its mark with the knowledgeable, with its casino, golf course, hotels and restaurants, whilst adjacent Cascais offers a traditional fishing village atmosphere with sandy beaches and very fine yachting facilities. 15 days holiday by Air via Lisbon, cost from £76.14 in winter and £66.8 in summer. There is also a "Pousadas" Tour of Portugal by private car. For all brochures and information contact: Lairdways Ltd., 198-199 Sloane Street, London, S.W.1. BEL 6361.

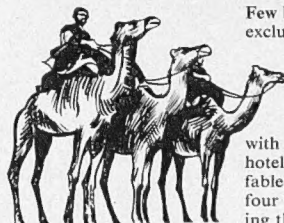


Here with the t.s.s. Carina is an incredible cruise that allows motorists for the first time to take their cars with them free of charge, and drive off at various ports on private excursions. Also in Sicily, Majorca or Tunis you can stay for seven days in world renowned hotels, catching the following week's cruise back to Nice. There are no restrictions on luggage, no worries on hotel bookings and all this with air conditioned comfort. Of course it's not limited to car travellers! The s.s. Romantica sails an enchanting course through the picturesque Greek Islands from Venice for 15 days. It makes a round voyage through all the most fabled places. For full details and brochures contact your travel agent or Milbanke Travel Ltd., New Bond Street, London, W.1. HYD 8494.



hold your interest then the adjacent one will. Brussels, the capital, with many other towns boasts shops and art centres that are near impossible to better. For Brochure contact your Travel Agent or Belgium National Tourist Office, 66 Haymarket, London, S.W.1.

Belgium plucks a sample from every Continental Holiday and unites them in its varied land to allow children to build dream castles on safe sandy shores and parents to dream of golden castles in gay casinos or superb restaurants matured from centuries of experiment. There are the rural riverside resorts of the Ardennes that give fishing, water-skiing and boating plus sophisticated night life. History vies with the 20th century for our interest as cable cars beckon us to take an aerial tour of the ancient citadel of Namur, or in Bruges where a day's sightseeing might last a week. Because of its compactness Belgium makes holidaying simple; if one spot fails to



cuisine, 18-hole golf course, Riding Stables, tennis courts and private beach. If the Caravelle that jets you through your holiday is too mundane you can fly your own plane to the Miramar's private airstrip! There is also a night-club and first rate casino. This holiday fortnight certainly makes the most of the Casbah and palm-fringed relaxation of Morocco's exotic coast. For full details contact your agent or FLEETAIR, Convoys Ltd., 6 Bouverie Street, E.C.4.

Few holidays can compare with the exclusive quality of Fleetair's Double Decker (from 79 gns.) to Morocco. In this you have an exciting Two Centre stay, the first week is in fabulous Tangier, with a choice of two top class hotels, and the second week in fabled Casablanca. Here there are four hotels to choose from, including the de luxe MIRAMAR which offers an unsurpassed international



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There is no other holiday that has the distinction of one in Iceland. Don't be misled by the name for once more the Gulf Stream donates its warmth. Iceland offers a connoisseur's holiday for all those who want more than to buy sunshine. Its culture stems from the nomadic Vikings and has given much to an often credulous world over many centuries. Physically it is harsh and awe-inspiring with towering geysers, bubbling hot springs or snow-capped volcanoes. From all engulfing glaciers beautiful rivers begin to carve impressive courses through black lava rock. Here then is a holiday that is truly one of the elite, for everything is so different from the general brassiness of more southern points that we are left with a memory that will never fade. For full details contact your Travel Agent or Iceland Tourist Office, 161 Piccadilly, London, W.1. Tel.: HYDe Pk 7661.



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Contact your Travel Agent or: Cornelders Travel, Baltic House, 27 Leadenhall Street, London, E.C.3. Tel. ROYal 8641.



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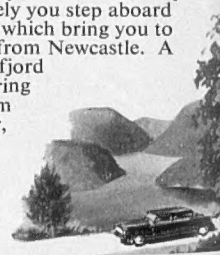


atmosphere of unspoilt charm. Full details of this and many other marvellous European holidays in "Holidays Abroad" available free from Contours Ltd., Dept. A9, 72 Newman Street, London, W.1. Tel. MUSEum 1802.

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GOING PLACES



SOCIAL & SPORTING

Opera Ball, Grosvenor House, 5 March, in aid of the English Opera Group. (Tickets, £4 inc. dinner, from Mr. Basil Douglas, PRI 7142.)

Juvenile Fashion Show, Fishmongers' Hall, 5 March, in aid of the Children's Country Holiday Fund.

Highland Ball, Claridge's, 6 March.

Spring Antiques Fair, Chelsea Town Hall, 11-21 March.

Spring Ball, Blenheim Palace, 13 March. (Tickets, £5 5s. from David Gore-Booth, Christ Church, Oxford.)

Grand Military Steeplechase, Sandown, 13 March.

Harrow School Founders' Day celebrations, 14 March.

Point-to-Points: Quantock Stagounds; Cheshire Forest, Littleton; **Garth & S. Berks**, Tweseldown; **Aldenharn Harriers**, Friars Wash, 7 March.

RACE MEETINGS

Steeplechasing: Hereford, today; Cheltenham, 5-7; Haydock Park, 6, 7; Market Rasen, Newcastle, 7; Worcester, 9; Doncaster, 9, 10; Fontwell Park, Wolverhampton, 11 March.

IN SWITZERLAND

Wengen: Ski-jumping at night, 10 March; **Gstaad**: Guests' ski week, 12-18 March;

Zermatt, Görnegrat Derby, 13-15 March; **Davos**: Young people's ski meet, 15 March.

MUSICAL

Covent Garden Opera: *Macbeth*, 4, 7 March (last perfs.); *Fidelio*, 9, 11, 13 March, 7.30 p.m. (cov 1066).

Royal Ballet, Covent Garden. *Sleeping Beauty*, 5 March; *Swan Lake*, 10, 12 March. 7.30 p.m.

Royal Festival Hall. B.B.C. Symphony Orchestra, cond. Boulez, 8 p.m., tonight; Philharmonia, cond. Giulini, 8 p.m., 5 March; Hampstead Choral Society with Philharmonia, cond. Sidwell, Bach's *Mass in B Minor*, 8 p.m., 6 March; City of Birmingham Symphony Orchestra, cond. Rignold, 8 p.m., 7 March; Israel Chamber Orchestra, 3 p.m., 8 March; L.S.O., cond. Kertesz, 7.30 p.m., 8 March; Barclay's Bank Musical Society, cond. Barnes, 7.30 p.m., 9 March; Shura Sherkassky (piano), 8 p.m., 10 March; London Mozart Players, cond. Blech, 8 p.m., 11 March; L.P.O., cond. Horenstein, Mahler's *Symphony No. 7*, 8 p.m., 12 March. (wat 3191.)

Sadler's Wells Opera. *Carmen*, tonight, 6, 11 March, 7 p.m.; *La Belle Hélène*, 5, 7 March; *Flying Dutchman*, 10 March, 7.30 p.m. (TER 1672/3.)

St. Bartholomew-the-Great, London Bach Society, cond. Steinitz, in Bach's *St. Matthew Passion*, 2.30 & 5.30 p.m., 7

March. (WEL 8418.)

Camden Celebrity Concert, Camden School for Girls. Allegri String Quartet, 7.30 p.m., 12 March. (WEL 8418.)

Royal Albert Hall. Henry Wood Birthday Concert. Combined choirs cond. Sir Malcolm Sargent, in Berlioz' *Grande Messe des Morts*, 7.30 p.m., 6 March. (KEN 8212.)

Bishopsgate Institute, lunch-time concert. Collegium Musicum Oxoniense, 1.5-1.50 p.m., 10 March. (WEL 8418.)

ART

Canadian Paintings, Tate Gallery, to 22 March.

Violence in Contemporary Art, I.C.A. Gallery, Dover Street, to 26 March.

City of London Art Exhibition, Guildhall, to 7 March.

Robert Rauschenberg, Whitehall Art Gallery, to 8 March.

Anthony Benjamin, paintings; **Brian Wall**, sculpture; Grabowski Gallery, Sloane Avenue, to 21 March.

FESTIVALS

St. Pancras Arts Festival, Town Hall, St. Pancras, to 20 March.

North-Eastern Shakespeare Theatre Festival, Sunderland, to 18 March.

EXHIBITION

"Daily Mail" Ideal Home Exhibition, Olympia, to 30 March.

FIRST NIGHTS

Unity. *The Good Woman of Setzuan*, 5 March.

Theatre Royal, Stratford, E. *A Kayf Up West*, 10 March.

Mermaid. The Royal Commission Revue, 11 March.

Queen's. *The Seagull*, 12 March.



It isn't new but it's always good for a laugh, in this case on Rock Hudson with tie trapped in the zip of co-star Maria Perschy in a scene from Universal's new comedy *Man's Favourite Sport*

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GOING PLACES

JAMAICA: THE OTHER HALF

The two most obvious and most publicised parts of Jamaica are the north shore resorts of Montego Bay and Ocho Rios, of which I wrote last week. Neither Port Antonio nor the capital of Kingston is visited by anything like the same number of people; the first because of its remoteness and comparative lack of hotels, and the second because it is thought of as a noisy tropical city with little else to offer. There is a grain of truth in both points of view, but also a persuasive brief for the defence.

Port Antonio looks from a distance misleadingly like a sleepy fishing village, as indeed it has frequently been described. The huge harbour is hidden, and the town that backs it is innocent of the boutiques and duty free shops that pepper Kingston, Montego and Ocho Rios. Its market, part covered and part open, is a bustling, elbows-out affair with little regard for either the leisurely or the picturesque... Its drains are open gulleys by the roadside, and its buildings are mostly made of ugly, peeling stucco. But nobody could deny its sheer life-force, and at a moment of dusk when the stalls and the little wooden houses are flare-lit it has a certain raffish (not to say, magical) charm, peculiar to the tropics.

Just beyond it is the lushest and most romantic part of Jamaica, and all the best beaches. For the setting alone, one could forgive much. The traditional hotel is Errol Flynn's late residence, Titchfield, now renamed Jamaica Reef, and I have to say that its echoing lounges and shabby bedrooms, painted in the colours of stale marzipan, are unfortunate. At the other extreme is an expensive folly created by Garfield Weston, named Frenchman's Cove. The rates are £50 a day for two, in a private cottage complete with personal maid and butler. With the straightest of faces it is cheap at the price: everything is included; drink, cigarettes, limitless telephone calls and cables to whatever part of the world; a chartered plane at your disposal, deep-sea fishing (otherwise \$70 a day), a chauffeur driven or a self-drive car;

food in your cottage or the restaurant, a high-fi, records, and books (though the choice, in my cottage, was somewhat hysterical: it included Jessica Mitford's *American Way of Death* and another volume entitled *The Use of Vitamin E in Heart Disease*). Down on the beach, shaded by palm trees and cooled by a crystalline green river, your own butler waits on you and produces luncheon and drinks. You roam the 500 acre estate in a miniature electric buggy. Luxurious remoteness is the intention, but they should invite some playwright there to do it justice (preferably Rattigan rather than Osborne). For the problem it poses is this: how do you react to lying on the beach with a simple glass of lime juice in the knowledge that you are paying £2 for every waking, unforgiving hour of it?

Closer to both income group and inclination, I liked three small houses on a pretty beach of their own, which rent (furnished, and including maid service) for £50 a week, (£35 in summer) sleeping four. For details, write to Mr. Earl A. Levy, 39 Constant Spring Rd., Kingston.

It is not only the beaches—some of which are dreamy—that commend this part of the island. You can motor up into the hills and picnic on the banks of the Rio Grande; or raft down it, floating on bam-

boo with a cushion at your back and a flask of rum punch at your feet, in a state of pure euphoria. A native boy propels the raft over gentle rapids, and into little rock pools where you can stop and swim in fresh, icy water. In summer they do it also by moonlight with picnics and barbecues to boot. Exotic shrubs and trees drip their almost unbelievable luxuriance into the water's edge. Of its kind, this excursion is probably unique in the world.

Kingston has romance of another kind. After the wilds of Port Antonio and the created resort feeling of Montego and Ocho Rios, Kingston comes as a welcomed draught of urban living.

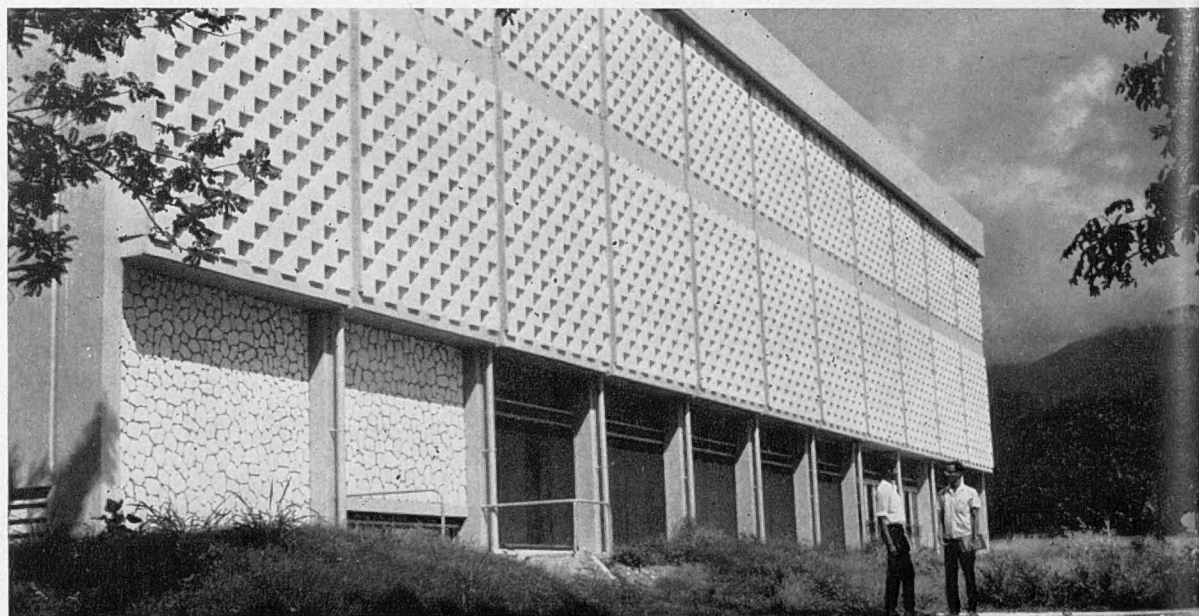
Among several, there are two excellent hotels, the new Sheraton and the Terra Nova (which has particularly good food and a small, elegant restaurant). There is bustle to Kingston, and movement and life. There is beauty too, once you get outside the city to the heights of Blue Mountain Inn, or across the water to Port Royal. This in fact was my final memory of the island, and one of the most pleasant. By some curious accident of geography, Port Royal gets virtually no rain, even when you

can see it pouring in columns of vapour over the cloud-dappled mountains. It feels dry, and silvery and sunny, and its view across this, the seventh biggest harbour in the world, is a glory in its own right. The hotel (Morgan's Harbour) is quite simple, and more famous for its sailing and deep sea fishing than for swimming, but you can bathe in a captive seawater pool. Rates are \$28 a day for two, with one main meal, or \$16 with breakfast only. One can whizz across the harbour by boat into Kingston, or drive in ten minutes to the airport. Living by day is as barefoot as you like, with an outdoor bar and restaurant. Altogether there is much to commend it.

No denying the fact that Jamaica, like the rest of the Caribbean, is relatively expensive. But not so bad as you may think: summer rates, which operate mostly from the end of April to December, represent a substantial drop of up to 50 per cent. The Jamaica Tourist Board, Bruton Street, also has lists of guest houses and resort cottages which they will send out on application. There has been a recent drop in air fares, and B.O.A.C. now fly there for £176.8 for a 30-day excursion (return), or £160.4 for 21 days in a Boeing 707. From 15 April travel agents in association with B.O.A.C. will be able to offer inclusive 15-day holidays for as little as £220.



ABROAD



One of the buildings of the University of the West Indies, at Kingston, Jamaica

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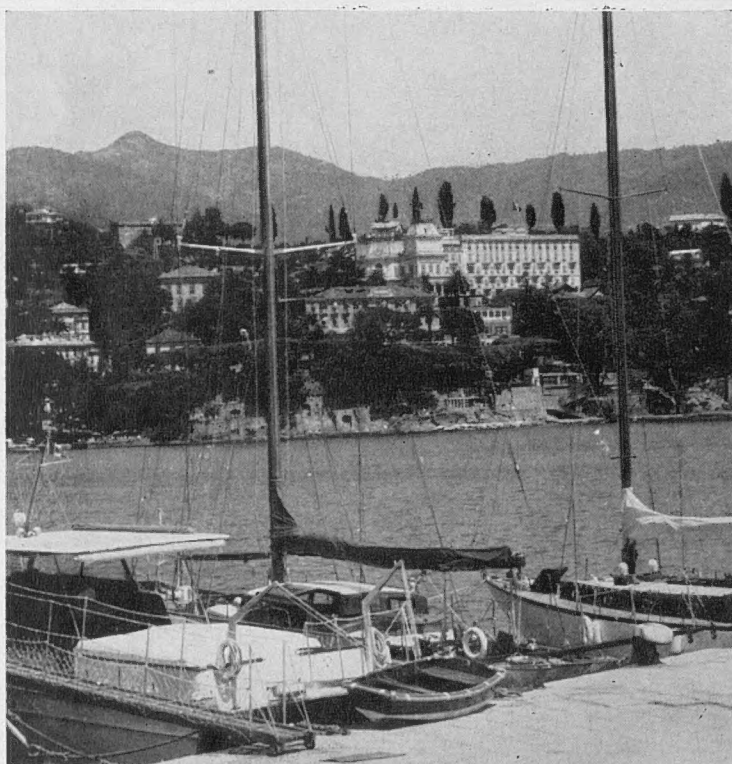
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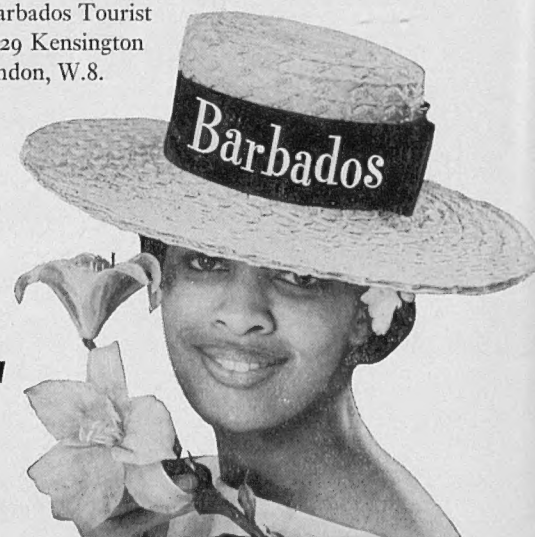


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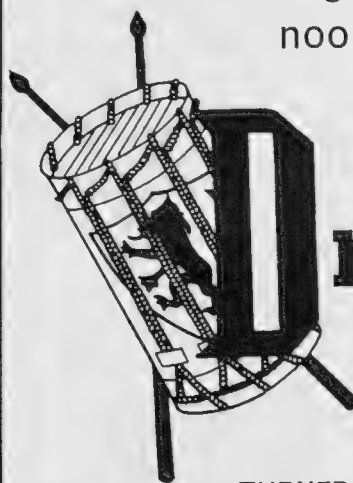
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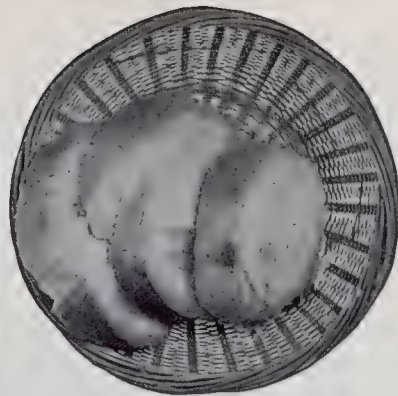
OF SCOTLAND

TURNER RUTHERFORD OF HAWICK

JOHN BAKER WHITE

GOING PLACES

MAGIC LINGERS IN THE STRAND



TO EAT

C.S. . . Closed Sundays.

W.B. . . Wise to book a table.

Savoy Grill Room, Strand. (TEM 4343.) I have used this restaurant off and on for as long as I can remember, and recently I ate there what seemed to me an almost perfect supper meal. First, Parma ham cut paper thin, with melon in fine condition. Then a cold hen lobster with salad and mayonnaise sauce as it should be. And to finish a lemon sorbet and coffee. To drink with the meal, a pint of Pimms No. 1. What I have always liked about this restaurant is that you may not go into it for months, but when you do they are obviously pleased to see you. That, no doubt, is why it is full for every meal, so if you do not want to be disappointed, always book your table. There is still magic in "Savoy Grill at One." W.B.

Windsor Castle Dive, opposite Victoria Station. Open luncheon and dinner, for hot and cold food—hot until 9.45 p.m. Snack bar and tables. I had a large plate of good thick soup (1s.), a well-made veal and ham pie (5s.) with potato salad (1s.), and the tastiest bread-&-butter pudding I have had for a long time for 1s. 3d. With a pint of Watneys bitter for 2s. I went on my way content. I have, however, one harsh criticism. At first sight the snack bar was so unattractive that my inclination was to go elsewhere. This is the sort of place the European tourist arriving at Victoria might choose for

his first approach to the famed English cold table. He would not be charmed, I think, by rows of beer bottles, a display of somewhat tarnished dishes, an egg-rack full of lemons, some outsize crab shells and a few handwritten notices. The admirable pie and salad I had were hidden from sight, as were the tongue, side of beef, ham, cheeses and other contributions to the cold table. There is wine by the glass at 2s. 6d., hot main dishes are from 9s. to 9s. 6d., including the Windsor Castle steak, kidney, mushroom & oyster pudding which I heard praised.

Where to stay in London (4)

Marylebone is one of the London boroughs at which the itching fingers of the planners have, so far, clutched comparatively lightly, so it still contains some fine houses. **Durants Hotel,** George Street, Baker Street (WEL 8131), is one of them. It remains a family hotel of the best type, and two friends of mine from the country, who know what the word comfort should mean, never stay anywhere else. It was pleasant to see blazing coal fires in the public rooms and the cosy, pleasantly furnished bar. I had hoped to report on the restaurant, which is of good repute among non-residents, but arriving at 12.45 p.m., which seemed a not unreasonable time to want to eat, I was told that I could not be served before 1 p.m. I walked out because I cannot see the sense of maintaining a war-time rule nearly 19 years after

V.E. Day. The restaurant looked a spacious and pleasant room, and I noted that the minimum charge for luncheon was 13s. 6d. The Wallace Collection is only a few yards away, as is High Street, Marylebone, one of the best food shopping streets in London. Terms, including breakfast: single bedroom from 42s., double from 75s., double bedroom with twin beds and private bathroom £5 per day. Ten per cent. surcharge is added to all accounts.

Ashford target

Before they took over the **Hotel Spearpoint** (Ashford 1711) on the Canterbury road, on the outskirts of Ashford, Ben and Dellia Hardwick were much concerned with making masks, armour and other equipment for the film *Cleopatra*. Mrs. Hardwick has now turned her artistic skill to cooking in the French manner, and together they designed the unusual and pleasant dining-room. It is not cheap—the main dishes ranged from 12s. 6d. to 15s. 6d., with etceteras—but you will go away well fed. It is fully licensed.

Wine note

No. 109 Eaton Square with a Renoir, Claude Monet, and Canaletto among the pictures that grace the walls, was a most amiable setting for a recent tasting of wines at which Sir William Duthie, M.P., was the host. The houses represented were four of Germany's best. They were Sohnlein Rheingold of Wiesbaden;

Furst Von Metternich, Schloss Johannisberg in the Rheingau; G. H. V. Momm'sche Weinbau Domane; and Lutter und Wegner of Wiesbaden.

The wines of which I made a particular note to look for in the future were the unusual 1959 Metternich Cabinet Blue Seal, retail price 32s., the Johannisberger Vogelsang Spätlese and Auslese, both of 1959 and costing respectively 25s. and 30s., and the Lutter und Wegner Wehlener Sonnenuhr, at 17s. 6d. per bottle. This wine is bottled in Germany and all the others are estate-bottled. To those who like a full, rich wine of rare quality I commend the Johannisberger Auslese 1959. All these wines are shipped by Duthie, of 6/24 Landon Road, Croydon.

... and a reminder

Flanagans, Baker Street.

(WEL 0287.) A faithful reconstruction of an Edwardian fish saloon with appropriate dishes of the period. Good value for money.

Crow's Nest, 17 Petty France

(WHI 4518.) British cooking in pleasant surroundings, rough on the spot where Milton wrote *Paradise Lost*.

Ristorante Pizzala,

125 Chancery Lane. (CHA 2601.) Good Italian cooking in most pleasant surroundings. No parking difficulties at night.

Chez Auguste, 38 Old

Compton Street. (GER 5952.) International menu, in the heart of theatreland.

Mr. Percy W. Hogg, a director of the Distillers Co. (far left), with Sir William Duthie, M.P., and Dr. K. F. Veil at Duthie's wine tasting in Eaton Square.

In a picture of American chef Anthony Macerollo on this page (12 Feb.) the recent American Culinary Festival was wrongly described as taking place at the London Hilton. It in fact took place at the Carlton Tower. We regret this inaccuracy which was not the fault of Mr. John Baker White, who reported the Festival in detail last week.



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INSIDE VIEW OF A HUNT BALL

Guests at the Bicester and Warden Hill Hunt Ball, held at Kirtlington Park, home of the Budgett family, sat out between dances in the small drawing room which claims one of the finest painted ceilings in the country. It is known as the Monkey Room through an elaborate association of ideas. The ceiling was painted in 1745 by Clermont, who took a year to do it and was paid £50. Around the same time he was commissioned by the Duke of Marlborough to decorate a fishing lodge on a small island in the Thames. There he covered one ceiling with paintings of small monkeys and the place is called Monkey Island to this day. More pictures of the Hunt Ball by Van Hallan overleaf, and, on page 464, the Bicester's meet on the following day. More Inside Views begin on page 469

INSIDE VIEW OF A HUNT BALL

continued





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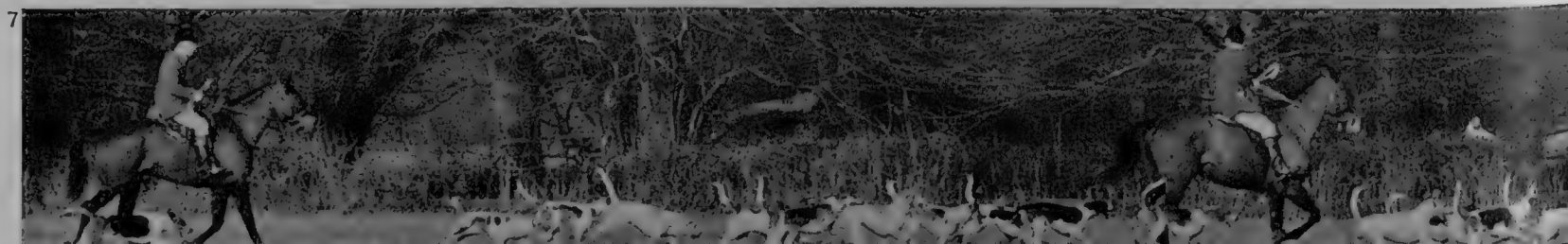
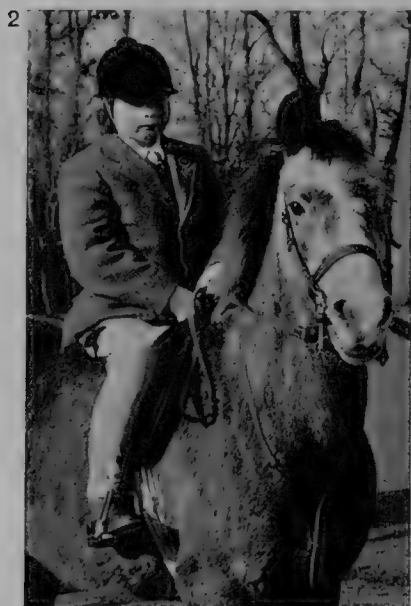
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- 1 Miss Judy Weatherby, who is getting married in May to Mr. Peter Crawford
- 2 Mr. R. A. Budgett, Chairman of the Hunt, with his wife
- 3 Mrs. Miles Gosling, wife of the Master of the Bicester
- 4 Mr. & Mrs. Edward Lane-Fox. They were married last summer in London, but now live in Caulcott. He is a land agent
- 5 Mr. & Mrs. Robin Fleming, who were down from London staying with his parents, who live at Barton Abbey
- 6 Mr. John Sumner, a joint Master of the Hunt
- 7 Mrs. John Sumner, also a joint Master of the Bicester

OUTSIDE VIEW OF A MEET

Many of the guests at the Bicester and Warden Hill Hunt Ball met again the next morning at the meet held at Stratton Audley Park, home of Mr. Miles Gosling, one of the Masters

- 1 Mr. M. H. Gosling, joint-Master of the hunt, in front of the stables at Stratton Audley Park
- 2 Miss Victoria Sumner, daughter of one of the joint-Masters
- 3 Miss Sarah Street
- 4 Miss Sally Weatherby
- 5 Mrs. R. C. Smith-Bingham, wife of the hon. secretary of the hunt
- 6 Mr. R. A. Budgett, chairman of the hunt, leads the field across a stretch of open country
- 7 Hounds in full cry



Former Olympic gold medal winning horseman, LT.-COL. DOUGLAS STEWART followed the Bicester Hunt *by plane* after the meet at Kirtlington Park. "It is an amusing thing to do in the odd half-hour," he told me afterwards. "Also you can see a lot—I even saw people falling off!" Lt.-Col. Stewart was flying his Piper Super Cub at heights which varied from 500 ft. to 1,500 ft. At 500 ft. he found he could recognize almost everybody.

Lt.-Col. Stewart won a Gold Medal for show jumping in the 1952 Olympics. Hunting is his hobby but since taking to flying he hasn't been out with the Bicester on horse.

Accompanying him on this particular day was another new flying enthusiast, MAJOR-GEN. N. CROOKENDEN who is at the War Office.

WONDERFUL WITH CASUALTIES

The joint-Masters of the Bicester, Mr. & Mrs. JOHN SUMNER, took very kindly, I thought, to being followed by plane. But then they are both blithe spirits who ride hard and take their sport lightly. The bright sunny day gave a sheen to the top hats and boots. An exciting day for CAPT. MILES GOSLING. The meet was at his house and—in the absence of the huntsman—he was hunting hounds, hounds he had bred himself, and riding a horse he had also bred.

It was a very smart assemblage of people and horses. Mr. ALAN BUDGETT, a dynamic personality who has been hunt chairman for five years, was there with his wife and daughter SALLY. SIR SPENCER SUMMERS, M.P., a heavyweight on a grey, was out as were Mr. BILL WEATHERBY, taking a line of his own on the right flank and followed by two pretty daughters, SALLY and JUDY, Mr. & Mrs. DICK SMITH-BINGHAM (he will be joint-Master with Mr. RICHARD COOPER next season), Miss MARY HERITAGE who at one point jumped a 4 ft. 9 in. iron gate, and Dr. ALAN PRESTON who was pointed out to me as being "wonderful with the casualties." Perhaps his presence was a contributory factor to Miss Heritage being so brave?

BICESTER BARRISTER

I talked to Mr. PETER PAINE, a young American lawyer who had been called to the English Bar a few days before. "As an undergraduate the Bicester used to allow me to hunt on the cheap and now, I guess they're stuck with me for keeps. Though mind you I'm kinda glad about it. The Bicester is just great." As senior student at Inner Temple Mr. Paine was called on to make a speech on call night. I'm told on good authority that it was a splendid speech. He had thought it up earlier in the day while out hunting with the Bicester!

ANNIE AT THE OFFICE

There was a slight panic at the home of

HORSEMAN IN THE SKY

BY MURIEL BOWEN

Mr. NIGEL FISHER, M.P., Under-Secretary for the Colonies, last week because Annie the King Charles spaniel was missing.

Mrs. FISHER was on the point of 'phoning the police when her husband's secretary called to say that the dog was sitting in Mr. Fisher's chair at the Colonial Office. While Mr. Fisher was ill with pneumonia (he's shortly off to convalesce in Ireland) Annie had gone to the office as usual. Past the traffic lights, through the great doors, up the stairs, down the corridors Annie had made her way unnoticed until she occupied the chair at her master's desk. She is in the habit of accompanying Mr. Fisher to the office and sitting under the desk.

HOLLOWAY NIGHT

LORD & LADY DENNING go to Holloway on 8 October to receive guests at a charity fashion show in aid of the Holloway Branch of the Discharged Prisoners Aid Society. The show—strictly for guests paying four guineas a time on this occasion—will be put on by royal couturier JOHN CAVANAGH. On previous occasions when Mr. Cavanagh has taken his beautiful clothes to the prison it has been to show them to the inmates. The show will be in the Common Room of the Officers' Hostel which is just outside the prison walls.

GOYA, SI, SI, SI

The end of the Goya Exhibition brought a Beatle-type rush to the Royal Academy. Goya's genius for colour and original design has generated an enormous amount of enthusiasm. This wasn't altogether expected. Though art

was never a bigger talking point than it is today, a great many exhibitions run at a loss—contrary to popular belief. Last year the Arts Council lost £68,000 on its exhibitions.

As we go to press the number of people who have seen the Goya exhibition runs to something over 285,000. It is not a record.

"People are inclined to lose their sense of proportion when they talk about art exhibitions today," said Mr. HUMPHREY BROOKE, secretary of the Royal Academy. "In 1930 over 500,000 people attended one exhibition, and in 1936 something over 19,000 came to the Chinese Exhibition in one day."

Even so Mr. Brooke and his friends are very happy. The money rolled in, and I shall not be surprised if the restaurant will be one of the things we shall see improved as a result.

DISTINGUISHED VISITORS

The QUEEN and PRINCESS MARGARET were the first to see the Goya Exhibition. They went to Burlington House on a private visit before the exhibition opened. Mr. EDWARD HEATH, M.P., who now lives round the corner at Albany, has made several visits. The DUKE OF MONTELLANO came over from Spain to look at the pictures he had lent. He thought they looked even better at the Academy than they did at home, and he complimented the Academy on their clever hanging.

The DUKE & DUCHESS OF WINDSOR came without prior warning and were quickly recognized by some of the older staff. Other visitors in the past few weeks have included Mrs. DAVID BRUCE; SIR EDWARD & the HON. LADY FORD; Mr. ROY THOMSON; SIR BASIL & LADY SPENCE; and the Spanish Ambassador, the MARQUES DE SANTA CRUZ, who did more than anyone to make the exhibition possible.

Visiting the exhibition during the last week I met a number of people looking very sun-tanned and just back from abroad. LT.-COL. & Mrs. JOHN NEWELL had been staying at a friend's house at Lyford Cay, Bahamas; and Mrs. WILLOUGHBY MOORE was back from South Africa where she had bought a Dutch farmhouse by the Cape.



Mr. John Tickner, Editor of *Farm & Country* was host at a luncheon on 20 February at the Carlton Tower to mark the first appearance of the journal as a monthly publication. From left: Mr. John Tickner; Mr. J. K. Knowles, C.B.E., general secretary of the National Farmers' Union of England and Wales, who was the principal guest; Mr. Gordon C. Brunton, Chairman of *Illustrated Newspapers, Ltd.*—a member of The Thomson Organisation, Ltd.—and Lt.-Col. Sir Walter Burrell, C.B.E., President of the Royal Agricultural Society of England

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BRIDE WITH A TIARA

Miss Marion Carolina Dunn-Yarker, the daughter of Mr. & Mrs. John Dunn-Yarker of the Chateau de la Tour de Peilz, Vaud, Switzerland, was married to Lord Montgomerie, son of the Earl & Countess of Eglinton & Winton, of Monkwood House, by Ayr, at St. Paul's, Knightsbridge. More than 500 guests attended a reception at the Hyde Park Hotel, before the couple left for a honeymoon in Morocco

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PHOTOGRAPHS: DESMOND O'NEILL

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- 1 The bride and bridegroom at the reception
- 2 Mrs. John Rickards
- 3 The Bishop of Bath & Wells, the Rt. Rev. E. Henderson, and Mrs. C. Chadwyck-Healey
- 4 Miss Jean Frank
- 5 Mrs. James Wolfe Murray, daughter of the Prime Minister
- 6 Miss Sandra Stimpson
- 7 The Earl & Countess of Glasgow

LETTER FROM SCOTLAND

Mr. and Mrs. J. Maxwell Macdonald, Largie, Tayinloan, Argyll, recently announced his engagement to Miss Eleanor Ruth Laird, younger daughter of Mr. and Mrs. T. B. Laird, Taylor's Wynd by Forfar, Angus.

Pollok House in Glasgow came into the news some time ago when its owners offered it to the National Trust for Scotland. Arrangements for the Trust to take over "will probably be finalized soon," Mr. Maxwell Macdonald tells me.

ARTS ENTHUSIAST

At present he has a flat in the erstwhile family home, from which he runs the Pollok House Arts Society with great enthusiasm and success. He intends to keep on the flat after his marriage as a *pied à terre* but: "We'll probably be away a lot."

Mr. Maxwell Macdonald is training to be a land agent and doesn't expect to be finished before the wedding, though no date for it has been fixed yet, but he could supply several significant dates including 13 March, when the Stuttgart Chamber Orchestra will play at Pollok House.

Miss Laird is a music enthusiast too—she plays the piano and has been helping her fiancé with the running of the Pollok House Arts Society for some time.

Viscount Younger of Leckie was recently appointed Lord-Lieutenant of Stirlingshire in succession to Sir Ian Bolton, and Lady Younger tells me that she doesn't know yet whether this will mean a much busier life for them both. But as she enjoys a busy life it would be no hardship for her. She has been County Organizer for the W.V.S. in Stirlingshire for the past eight years and County President of the Girl Guides for four years: "That's an old lady's job," she says deprecatingly. Before that she was County Commissioner—not, I gather, "an old lady's job."

VIEW TO DREAM OF

Viscount and Viscountess Younger moved to their new home, Leckie, six miles from Stirling, about a year ago. "We have the most gorgeous view," Lady Younger boasted—which seems almost an understatement for a house from which one can see Ben Lomond and the Grampians. They have had to start from scratch with making a garden: "We put in quite a lot of roses last year. Now we're putting in hedges and shrubs. It's all very interesting," says Lady Younger happily.

The Youngers have three sons and a daughter. The youngest son is at present reading law at the University of Edinburgh, having already graduated B.A. from Oxford. The only daughter, the Hon. Mrs. Cropper, is married to Mr. Thomas Cropper, a New South Wales grazier and Lady Younger is eagerly looking forward to her first visit home with her two children next month.

THE MUSICAL LAIRD

The Laird of Pollok, Mr. John R. Maxwell Macdonald, elder son of

INTEREST IN YOUTH

The new American Consul-General in Edinburgh, Mr. Elias A. McQuaid, his wife and seven children are settling down very happily in Scotland. Already Mr. McQuaid is in demand as a public speaker, and I see he is listed as one of the speakers at the Spotlight on Guiding exhibition to be held in Edinburgh this month. "I think he was a Boy Scout once, but that was before I knew him," said Mrs. McQuaid. Still, I should think seven children would qualify anyone as an authority on young people. His own don't seem to have any problems about adjusting to their new home. "They're thoroughly enjoying themselves," Mrs. McQuaid told me. Their eldest daughter is in her first year at the University of Edinburgh, and the others, except the four-year-old youngest daughter, are at school in Edinburgh.

VISITORS FROM U.S.A.

March is going to be a particularly busy month for the McQuaids; they are giving a cocktail party and several luncheons and dinners for the two Government inspectors from Washington who will be visiting them. "They like to meet as many people as possible," Mrs. McQuaid explained. These will be the first major public functions to be held at the Consulate since the death of President Kennedy. In contrast to these official parties, Mrs. McQuaid is planning a party for the children and their friends about Easter time.

J.P.



25 YEARS OF CANADIAN ART

It was previewed at the Tate Gallery, when guests were received by the Acting High Commissioner for Canada, and Sir John Rothenstein

- 1 Mrs. Benjamin Rogers, Lady Rothenstein, Sir John Rothenstein and Mr. Benjamin Rogers, the Acting High Commissioner for Canada
- 2 Mrs. Harold Shenkman with one of the Pellam paintings which she lent to the exhibition
- 3 Miss Paddy Frost, an actress from New Zealand
- 4 Miss Carol Reynolds, daughter of a Counsellor at Canada House
- 5 Dr. I. Comfort, of the National Gallery of Canada

The story of a house in the Boltons that does everything it was planned to do—simply because it was planned that way from the very beginning. MONICA FURLONG tells it

Clean Converted



Back view of the Cunningham-Reid home in the Boltons. The aspect is narrow still but the patio and three-storey house blend well with the great square town houses that surround it

Other people's houses are one of the joys of life I should hate to do without. There is a pleasing freshness about other people's possessions, other people's ideas, other people's colours that is stimulating and exciting. I indulged myself recently by visiting the house of the Noel Cunningham-Reids, a narrow box-shaped house in the Boltons which faces the west end of St. Mary's Church. Eighteen months ago all that stood on the site was what Mrs. Cunningham-Reid described to me as a "shack." Speculators and other would-be buyers had already looked it over with a view to pulling the shack down and rebuilding, but had been put off, partly by the height restrictions, but partly by the width—only 15 feet in front and 20 feet at the back. The Cunningham-Reids bought and did rebuild. They put up a three-storey house which blends extremely well with the great square town houses which surround it. Their architect, Owen Thompson, encouraged the Cunningham-Reids in their great enthusiasm for designing built-in furniture themselves and the house has now become a minor miracle of efficiency, space-saving and sheer convenience. Night after night spent sitting working out in detail the best way to

arrange a kitchen or a nursery or even a wardrobe has paid off in a home that a time-and-motion man would envy.

The Cunningham-Reid's one fear was that, with a small son and the prospect of another baby before long, they would grow out of their house and then all their planning would be wasted. This problem was triumphantly solved by their acquisition of the freehold of the first floor flat in the adjoining house. They knocked down the dividing walls and are just completing a fine new extension including kitchen, dining-room, guest-room and a suite for the cook.

What most London householders sigh for is a garage. The Cunningham-Reids have scooped their own out of the basement and they can enter it through electronic doors from the street. It is white and roomy, with space for their Studebaker and two Minis. It also houses two Labrador dogs, a boiler, a laundry room and a dark room. (Noel Cunningham-Reid is a fanatic photographer and film-maker).

The front door is a modern wrought iron and glass job which opens on to hall and stairs hung in a soft orange silk wallpaper. On the ground floor is an L-shaped drawing-room with a tiny kitchen opening off it (to provide ice for the drinks and things of that kind). The drawing-room is extremely restful, partly because it looks out on trees and a neat green garden, but also because the principal colours in the room are celadon green and a very pale stripped pine. One set of pine doors hides an elaborate hi-fi set which Noel Cunningham-Reid built with a friend. Another conceals the drinks.

Like all my favourite drawing-rooms this one has a good deal of detail to look at and plenty of chairs of all sorts and shapes to sit down on while you look; some of them in a rich orange velvet. I also found it hard to keep eyes and hands off Mrs. Cunningham-Reid's collection of Dresden china—the fruit of many keen visits to antique shops.

On the first floor is a set of rooms used by Mr. and Mrs. Cunningham-Reid. The bedroom is in eggshell blue and white with a cool Wedgwood effect achieved by using white plastic moulding on the cupboards. Storage of skirts, dresses, lingerie, and shoes is meticulously planned, everything is easy to find and to take in and out. There is a blue bathroom and a very small, very pretty pink writing-room-cum-boudoir. The dressing-room, like many of the rooms in this thin house, is long and thin with a wall of cupboards in pale grey sycamore ("such a nice masculine wood," Mrs. Cunningham-Reid described it) and a rust carpet.

The new extension has as its most beautiful feature a large dining-room in scarlet and white which opens on to a balcony and a view of the Boltons. I was delighted by the rich, glowing texture of the fabric on the walls, and even more delighted when I discovered it was book-

binders' material which sells at 3s. a yard. In recesses in the walls is a collection of white china figures which stand out beautifully against the red background. I also liked the marbled tops of the side-tables (no problem about heat or stains), the Italian candelabra, and the small room next door which the Cunningham-Reids are fitting out as a wine-cellar.

The kitchen is also in red, and very thoroughly equipped with gadgetry. There are two refrigerators and a deep-freeze, an impressive air extractor system, a built-in Kenwood mixer, and even a breadboard which pulls out of a slot in the wall, complete with knife. The cook's sitting-room and bathroom lead out of the kitchen, giving her immunity from whatever is going on elsewhere in the house.

Also on this floor is a large guest room with a blue Art Nouveau wallpaper which runs right across the wall cupboards making them nearly invisible. Since this room is beside the stairs to the old entrance of the flat, guests will be able to come and go by their own private entrance.

The nursery floor is in many ways my favourite part of the house. There is a big bright day nursery with an open fire (but also a Dimplex radiator) and vinyl floor tiles in sunshine yellow. In one corner is a dining alcove covered in yellow leather with a table set for tea in painted crockery. Mark, the small boy whose room it is, has a range of little cupboards built along the floor in which he keeps his collection of cars and other small toys. A kitchen opens off this room behind a curtain and this houses a Cannon refrigerator and cooker, an airing cupboard, boiler and ironing board. The nursery is designed as a self-contained unit.

A bathroom, Nanny's sitting room, and three bedrooms complete the nursery unit. Mrs. Cunningham-Reid pointed out to me that all the electric points had been set about three feet up the wall—just a little harder for small hands to play with than the usual skirting-board kind.

I looked enviously at the bentwood rocker which they had just picked up for a song down the King's Road, thinking ruefully how expensively these are now being produced for sale in London stores. But I was assured there are still plenty of the secondhand kind to be had.

What really stood out in my mind about this house when I remembered it afterwards was the cupboards. On landings and in passages, along whole walls, built-in cupboards have transformed this house with its small rooms and made use of every cranny of it. Pieces of furniture would have cut down the size of the rooms to nothing and wasted precious space. This is clearly the perfect house for "built in" and the very fact of working out the details to tell the cabinetmaker forced its owners to think long and hard about the way they organized the practical details of their lives. The result is a magnificent streamlining of effort.

Clean Converted

Right: the Cunningham-Reid drawing room looks out on trees and a small but restful garden. It is filled with interesting detail and contains a variety of chairs of all shapes and sizes, some of them covered in a rich orange velvet. *Below:* one set of pine doors in the drawing room conceals an elaborate Hi-Fi installation built by Mr. Cunningham-Reid with a friend



Right: Mrs. Cunningham-Reid and her son Mark at the end of the corridor on the nursery floor which connects the main house with the extension. The width of the passage gives an idea of the problems of design in a narrow house.



Above: pretty, pink writing-room cum boudoir used by Mrs. Cunningham-Reid. The main bedroom, in egg-shell blue and white, gains a cool Wedgwood effect with the use of white plastic moulding

Right: the big bright day nursery has a dining alcove covered in yellow leather. Mark's collection of model cars and other small toys are kept in a range of little cupboards built along the floor. *Far right:* restful built-in and curtained alcove in a guest room



Right: blue bathroom in Mr. and Mrs. Cunningham-Reid's first-floor set of rooms is small but fully equipped. *Far right:* the large dining room in scarlet and white with its balcony view of the Boltons is the main feature of the new extension. Glowing fabric on the walls is bookbinders' material



Above: dressing room storage space provides evidence of the Cunningham-Reids' passion for built-in furniture. The wall of cupboards is in pale grey sycamore. *Left:* the kitchen is thoroughly equipped with gadgetry including two refrigerators, a deep-freeze, an impressive air-extractor system and a built-in Kenwood mixer

THE U-SHAPED HOUSE

Some inherit, some build, some painstakingly architect-design. But others shop around for an oasthouse, a lighthouse, even a railway station or a Solent fort. Ilse Gray writes about an architect and his wife who fell in love with some stables, and then shaped them closer to their heart's desire. Tessa Grimshaw took the pictures

Three years ago architect Richard Patrick and his wife Priscilla answered an advertisement in *The Sunday Times* and bought Hawksfold Stables at Fernhurst in Surrey. The building was in its original state, U-shaped (two wings round a courtyard) and with a clock tower.

Carefully and with a considerable amount of doing-it-themselves, Mr. & Mrs. Patrick transformed the block into a three-bedroomed house which includes an office for him and a day nursery for the children.

Initially the Patricks considered themselves lucky to hit on a local building firm experienced in dealing with such properties as Hawksfold Stables, which saved time and money. There

were some minor planning difficulties as well, but the local authorities were co-operative and these were soon resolved.

Much of the original character of the house has been retained mainly by not altering the original structure and by making the occasionally odd shapes of roof and intersections into a decorative part of each room. The clock was put back into working order and its works are uncovered, making a feature of the first-floor landing. The first major item was the installation of a dampcourse under the ground floor. This meant taking up flagstones, some of which were replaced.

The plan of the house was dictated by its U-shape. The original stable wing is now Mr. Patrick's office and can be entered from either the courtyard or from the hall which was once the saddle room. Across the hall are the main living quarters, first the sitting room, then the day nursery. There used to be a wall between these two areas, but it was removed and a large inn sign suspended from the ceiling, as a room-divider. A further division is made by the nursery being on a lower level, three steps down. There is a large open hearth in the sitting room which was installed—including its flue—during the conversion.

Through the nursery, up another three steps, and in the other

(continued on page 473)



Left: Hawksfold Stables as they stood when the Patricks bought the building three years ago. Top right: The living room from the nursery showing the inn-sign room divider. The living room was a small coach house. Right: a corner of the living room. Three Conran tables stand together before an orange and brown sofa. A Piper lithograph hangs on the white-painted brick wall; the clock is 19th-century American





wing of the house is the kitchen which is divided from the nursery by another original idea—a Western saloon type swing door. This is waist-high and made in slatted wood and was designed by Mrs. Patrick. The kitchen is a pleasant mixture of farmhouse tradition and mod. con. It is also used as a dining room and the central feature is an exceptionally large table into one end of which is built a hotplate. There is a built-in refrigerator in the window wall, a double stainless steel sink unit and Iroko work-tops. A Moffat wall oven has been built into the same wall.

Upstairs a corridor runs along the centre of the house with bathroom and linen cupboard off it at the back and bedrooms at either end. The corridor has a sloping wall—being under the front roof—and floor joists in this ex-hayloft had to be lowered to give headroom. The master bedroom is over the day nursery and used to be the groom's room. The children's and spare bedrooms are in the other wing over the office.

Most of the interior walls and ceilings are finished in pine matchboarding sealed with cold hardening lacquer. Much use is also made of white-painted brickwork and, in the kitchen, original stone. All the upstairs floors have fitted grey piled hair-cord with cork tiles in the bathroom and lavatory. All lighting is by adjustable spotlights recessed into the ceilings. The ultimate effect is one of modern comfort and design set in a clearly recognisable ambience of 1876—when the stables were built.





Left: The master bedroom in which the original structure, covered in matchboarding, is particularly evident. A loft adjoining the room has been made into a roomy cupboard. *Centre left:* The first floor landing, showing the works of the stable clock. *Below left:* Grandfather clock and plants in the hall. The flagstones, retained from the original saddle-room, have been sealed and polished. *Top:* The kitchen, showing the hot-plate built into the central table, the wall oven and the stone wall. *Right:* The office, once the stable proper. The stall partitions have been painted white and are used for filing cabinets. *Right:* The fireplace in the living room is cast in concrete; the flue was installed during conversion



COUNTERSPY
TRAILS
THE

TRENDS

Nothing, they say, recedes like success. To stand still at any point of achievement is eventually to be bypassed. These are the thoughts that stimulate the wealth of new ideas which continually influence the world of interior design to the profit and pleasure of people who like to live imaginatively and with style. The trends are all-embracing, on this page they affect colour, texture, the design of a new flat (see opposite), overleaf: new settings for rooms with a special mood and on the last two pages a round-up of details with emphasis on some powerful stimulants in decor for the 60s. Elizabeth Williamson reports

News on colour . . . oranges, warm colours, the brown range, says Jon Bannenberg (case in point, his design for a flat, opposite, where apricots, umbers, scarlet predominate) . . . browns and monotonies, not so many colour contrasts, says Elizabeth Eaton (case in point, new curtains in her showroom made of hessian in mellow butter-colour, decorated and outlined only by paler fringed braiding) . . . peach-pink and rust, bronze-browns and aubergines used with bright scarlet, and the use of coloured Perspex, says David Hicks (case in point, Perspex divider used between the galley and the dining room on a yacht) . . . **News** on fabric and walls . . . pattern on pattern, says Elizabeth Eaton (case in point, her far-reaching range of stylized cotton prints from Provence, some so minute as to fade to a pretty blur in the distance, others big, bold and noticeable) . . . tweeds, wools, material that has a value of its own, no shiny brocades, says Bannenberg (case in point, wool serge curtains, used opposite, in a study) . . . more and more patterns, says Hicks, (cases in point; his new fabric designs. Some are sunlit, strong, with a Middle-Eastern or Persian influence, but there is also a pretty collection of English flowers scattered on cotton like a seedsman's catalogue) . . .

News on floors . . . as in fabrics, more patterns about, but they tend to be small, stylized, neat . . . (cases in point are the carpets specially woven for the flat opposite, designed by Bannenberg to reflect the scheme of the room) . . . patterned carpets, says Elizabeth Eaton, and often a tufted self-pattern . . . (case in point, the rugs from Greece she has imported, one of which is shown on page 481) . . . patterned carpets, yes, says Hicks, and also great use of linoleum cut and inset designed for a particular room, marvellously long-wearing, stiletto-proof, and elegant, and parquet floors darkened to gunmetal grey, co-operative background for carpets.

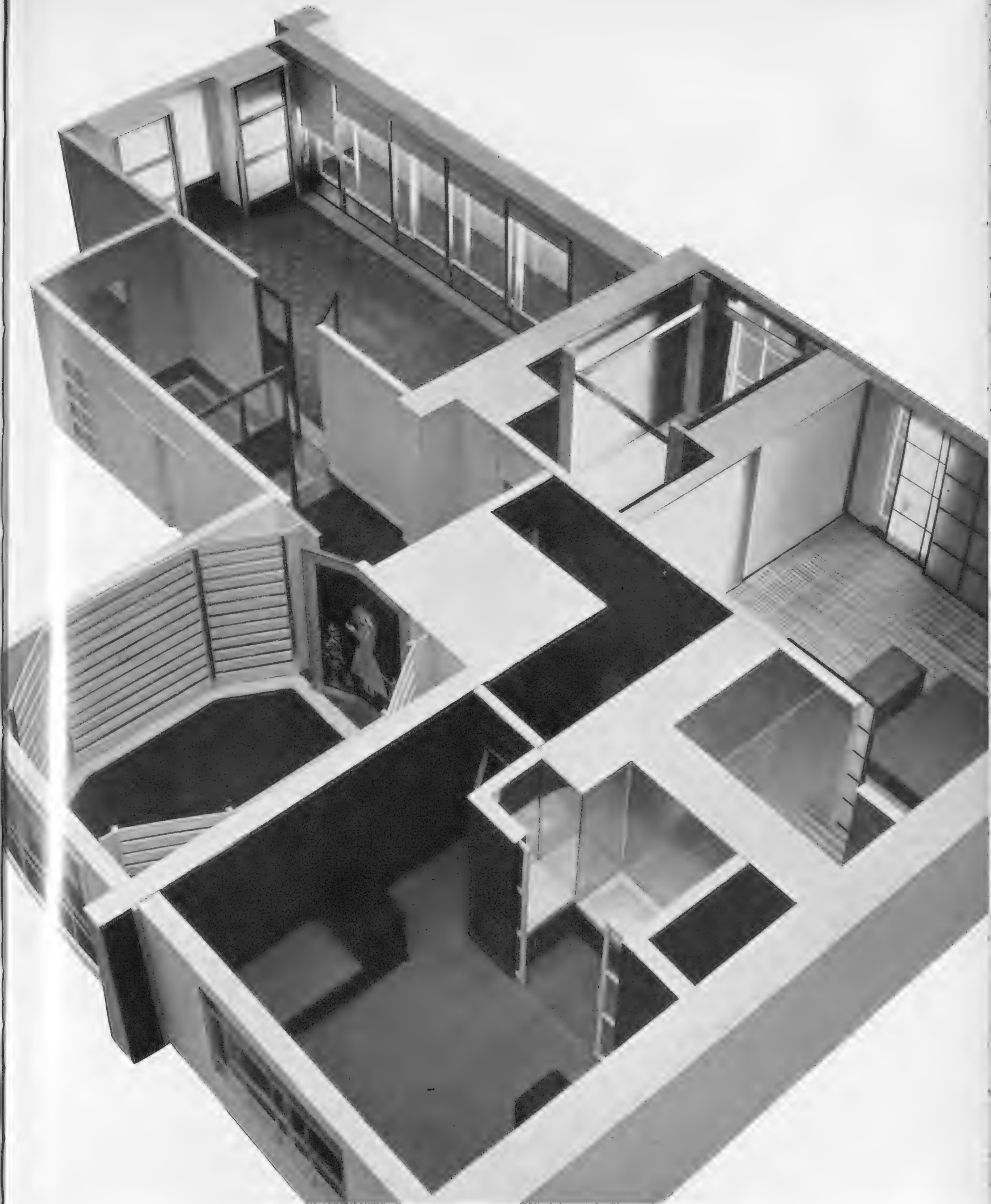
News on the look generally . . . decorating is freer in style, says Bannenberg, more influenced by current fashion . . . people are much more picture conscious, using young abstract painters—paintings bought for appearance values rather than money values . . . lighting is dramatic and individual, spotlights, floodlights, pools of light rather than overhead glare. . . overall look is more practical comfort, less costly luxury . . . quality is everything, says Elizabeth Eaton, materials used are first-class of their kind, whether they're cotton or costly . . . 'thirties feeling in decoration is on its way, says Hicks, following the fashion in clothes—his favourite piece of furniture in London at the moment is the big hall table in Claridge's; a simple shape, covered in lizard skin, very reminiscent of the 'thirties

Trend for tomorrow shown in a preview model of a flat by Jon Bannenberg, due to be completed later this year. Points to watch are the lack of free-standing clutter, the concealed lighting, the use of basic, brisk materials like wool, steel, hessian and tweed. Rooms described from top, clockwise:

Main room: Carpet in umber with small design in apricot, woven to fit the room, with a 12-inch wide plain border. No curtains, but pull-down blinds in woven tweed on steel runners. Natural hessian walls, heightened by doors that go right up to the ceiling. At far left are fittings in which television, tape recorder, drinks, etc., are hidden by sliding doors

Study: Has scarlet walls matched by scarlet full-length curtains in wool serge; the room is squared-off by four marble uprights, and between them on one wall (hidden in this photograph) are book shelves veneered in matt black Formica. The steel strips conceal the lighting
Main bedroom and bathroom: Japanese sliding screens conceal windows, wardrobes, and the bathroom. The floor is covered in Tatami matting, and the bed, on a raised platform, is upholstered in black and umber. The bathroom has sunken top, Tatami matting floor, and the walls glisten with stainless steel anodized-gold tiles

Spare bedroom and bathroom: Is a meld of dark brown, scarlet, and black. The two beds are built-in, and at the foot of each is a cupboard tall enough to take suits or dresses, but low enough to be used as a table. The walls are covered in brown and red patterned cotton, and the screens that hide the bathroom are of steel and wood
Dining room: White-lacquered timber slats on square, gilded aluminium poles hide the central heating and shape the room into a gentle curve; behind them, the walls are apricot, echoed by the apricot border of the deep-brown carpet. Eye-catcher is the door wall, completely covered by a large Persian painting





BLUE ROOM

Cultivate flowery blues and greens in an original Morris wallpaper that is part of a new collection at Sandersons. One of the prettiest is Seaweed—a convolution of underwater greenery and pimpernel flowers on a navy ground. Handblocked in gallery greens and blues: £7 4s. a roll, others from 29s. Biting blue pure silk curtains set on a battlemented top: 78s. 9d. a yard at Sandersons & stockists. Scheme it all against the darkest imaginable green carpet. Brass lamp, with Bristol blue font. Early Victorian buttoned chair and glass and brass bound table at Wright & Day



BROWN STUDY

Learn about brown textured walls that provide a perfect backdrop for modern working areas.

Sandersons Canotex has a canvas touch to it and goes up like wallpaper: 9s. 6d. a yard. Study the effect of a teak table/desk that extends to seat four, and a dark green revolving chair. Extending table from the Conran Summa range: £35 16s. 10d. at Woollands.

Dark green bentwood chair with swivel and tilt base:

£28 17s. 6d. to

order at Liberty.

Orange and pink desk caddy:

44s. 6d. at John

Lewis. File 32s.

at Dodo. Orange and smoke crumpled paper poppies:

4s. 6d. each at

Choses,

Hampstead.

Painted & inlaid

wood clock at

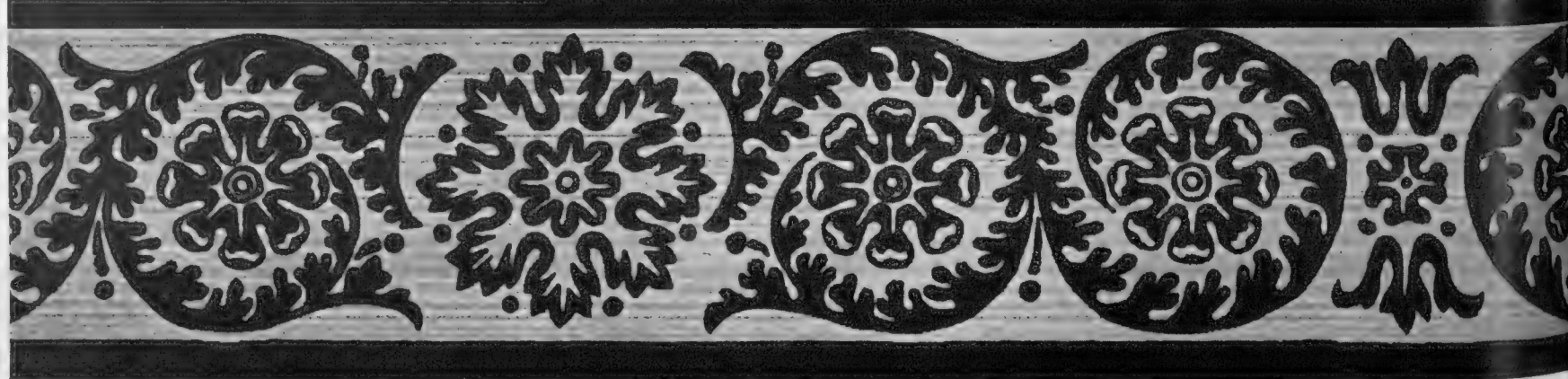
Wright & Day,

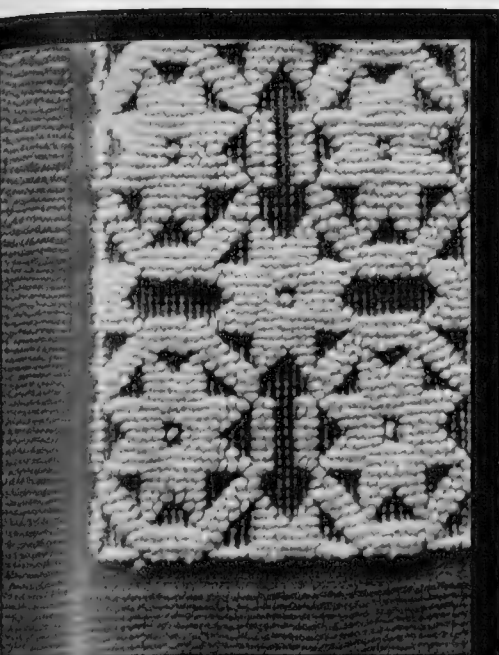
Bentwood chair,

poppies and desk

accessories by

Goods & Chattels





STIMULANTS



Decoratively speaking, a stimulant is something you take to pep up a room. It could be a rug, a new-looking chair, anything that brightens a setting

Stimulating size (*far left on opposite page*): overgrown primitive pottery jug three feet tall, with a decoration of naïve flowers and leaves: 16 gns. at Casa Pupo

Stimulating covers: (*centre, opposite*): pillow covers, sheets and wall hanging matched by Marimekko of Finland, in bright pink and ripe raspberry colours. Hand-blocked and printed sheets and matching pillow covers cost £15 10s. the four-piece set, at Vasa

Stimulating look: stick a border (like Coles' de Staël: black on caramel) in rims round a wall or to panel a room. There is a partnering textured paper called Jaspé in good colours. Border: 1s. 6d. a yard. Paper: 37s. 6d. a roll at Coles, Mortimer Street

Stimulating rug (*this page, top*): hand-woven in Greece with a star pattern in the texture. Woven any size, any colour from Elizabeth Eaton, Basil Street.

Stimulating shape (*left*): chaise longue was designed in the '30s by Bruno Mathsson, still has a futuristic line. Moulded birch frame is laminated and curved into an undulating shape. Basic cover is webbing with natural linen cushion: £54 10s. Dark sheepskin cover extra

Stimulating summer linen: called Master Tuggie's is overgrown with a splash of flowers. Pink, aubergine, orange and caramel combine on a brown ground. 48 inches wide, 24-inch pattern repeat: about 26s. 3d. a yard





ffolkes

ALL I WANT IS A ROOM SOMEWHERE!

Only it must be completely empty and have lots of other equally empty rooms opening off it, writes **Siriol Hugh-Jones** in listing the attractions necessary to lure her into moving from a perfectly good house into a penthouse flat. And for the benefit of persons already committed to such a major step she warns "you'll need a bonfire too"

The one wholly beautiful thing you pray to be able to do when making the move from house to flat is to destroy, with simplicity, enthusiasm, and a complete absence of second thoughts, all evidence of yourself for the past decade. For this very purpose—though no one has recently suggested I move into a flat—I have merrily thrown (or been prepared to throw) away all personal property the moment it reached me; kept no mementoes that grow more menacing over the years; bought no curtains for getting on ten years on the argument (a flimsy one, I admit, but find me a better one yourself) that no curtains ever fit other windows.

Ideally, one should be moving from some bad-tempered little house with angry bow windows in a street full of other houses just like it, into the most beautiful flat in the world—a city flat, on some improbable top floor, with many open bare rooms, central heating, ice-white walls and every single one of them hollow and full of all the contents of your life that even your best friends don't want to be told about. No squalid evidence of abandoned knitting, cat's trays, tattered rolls of tennis netting, small electric fires that haven't worked for years, unironed overalls, Victorian coffee-tables that might come in handy, lengths of improbable and

not at all utilitarian material, and numbers of pairs of nylon curtains unlikely to fit any fresh window.

No stairs, either, you think. So putting the children to bed won't involve three journeys up and down twisty stairs to retrieve an apple, recover a toy or to assemble the right number of aired clothes from nooks and crannies here and there (a place for everything and everything in its place, just like we always planned). There'll be no anxious listening at the foot of the stairs during dinner-parties; no little twirly electric gadgets hung on the backs of chairs so that you may hear your darling's yells more plainly just as everyone else is about to start the second course; no chance that your sitter will sleep soundly on by the fireside down below while the loved ones take the nursery apart upstairs.

Flats are clean, hygienic, sensible, and planned for 1964. You can carry a tray from one end to another without catching your toe in an old worn bit of carpet (all of course will be sanded wooden floors with not a rug in sight. I'm just looking on the bright side.) You have already spared your heart and your legs the agony of climbing up and down however many stairs every day, and if you were like Alice and cared about that sort of thing, you could lie down in one corner of your flat and reach right along to the other end with your finger-tips. Most delightful of all, you could say goodbye to your children every morning in the voice of a sane, moderate and kindly woman, without having to scream out of upstairs windows, "Have you remembered your apple, music, homework, spelling book and the small glass dog you were going to give back to Sarah?"

The reality is often so different. Instead of being on the top floor among the winds and the stars, where you can shoot a pea swiftly past the dome of St. Paul's and look out for the Malverns from your bath on a clear morning, you are down on the ground and you sleep, as it were, with your poor head inside the very jaws of some tiger-lorry. The children feel so together with everything that is going on that they burst into every dinner party in a friendly manner—they can hear your conversation through the wall anyway and long to put you right on technical points. You think of the old red-walled garden; the snail-stairs that led to night and bed; the marvellous way you could keep the smell of frying onions out of the bathroom in a proper house; the way the children seemed to spend every rainy day in the attic with the rolls of tennis netting, the old bent electric fires and such. Not that

it all need have existed—especially the bit about the attic—but distance lends enchantment to the view and it's a more likely fantasy to attach to a house than a flat.

Sensible people start off by making flats obey them, in the manner of putting in far more floor-to-ceiling cupboards than they think they'll need, in making boxes to hold everything belonging to the children and if necessary the children themselves, in cultivating small window boxes and balconies because though it may not be Blenheim it makes one feel better. They burn all packets of letters—if anyone does in fact keep these any more—give a lot of indifferent novels to the totters, poor fellows who have deserved better, junk a mountain of dusty and unwanted drum-shaped light-shades, cut up the carpets without complaining rather than keep them around in rolls in the rather terrible hope that one of the flat-rooms will suddenly change shape. They talk and, if necessary, analyse aged dogs past wanting to move into a different way of life and frame of mind, and point out good lamp posts, within a short hobble from the front door. They try not to let the fact of the other inhabitants of the block hurt too much, and even from time to time rake up from somewhere a well-intended tortured little smile. They install waste-disposers wherever possible, because walking about with buckets of garbage puts no one in a better mood.

My flat heaven is simply an enormous room that opens into a lot more rooms, like the amazing reproductive activities of the lesser sort of sea-life. I'd like sofas, or simply cushions, instead of any more upright kind of furniture, and a great climate of bareness and air and no noise. Someone would have thought out the perfect plan about what to do with modelling clay, threading beads, small dolls with a number of accessories, tricycles, several piles of old newspapers and magazines, tins of typewriter ribbon and a great many pencils without points. I am sure that flats should make you feel spacious rather than crammed, and should to all appearances contain less—china, bulls, bibelots, *objets trouvés*, cats, people and dressing-gowns—than in fact they do. You must simply build your bonfire high, and remember that though houses are marvellous for ambush, Murder, hide-and-seek and Being Duchesses, there's a great deal to be said for a layout where a good start and a lot of wind can get you up a real good turn of speed by the time you reach the other end of the dear roomy furnitureless place with not a single obstacle to get in your way.

QUESTIONS

It's not so much a question today of whether the woman's place is in the kitchen but whether in fact the right place for the kitchen isn't in the living room. What might have been a revolutionary thought some years back is now in lots of cases an accomplished fact. It's all due of course to the new mechanical aids, the streamlined planning and, not least, the ready-prepared foods. All these now make it possible to consider drastic alternatives in kitchen planning. The likelihood is that most will settle for a functional, well-planned yet good-looking kitchen tucked away conventionally behind the scenes, but an equally functional but cosier kitchen area can also form an extension of the living space. The hostess can entertain while she works. Admittedly it's a question of temperament. Do you like to be with your guests while you cook for them or do you hate the very idea?

Space in either case has little to do with it—the two kitchens shown on these pages are both very small yet they do precisely what their owners intended. Mr. and Mrs. John Hogge's kitchen in Kensington (*this page*) was designed by John Prize-man, an architect with a specialized knowledge of kitchen planning. **His problem** was to fill a narrow elongated space 7 feet by 15½ feet (ceiling height 8 feet) with the most efficient modern aids while still preserving free working space and a pleasant aspect. In it he housed a double stainless steel sink, a Moffat wall oven, gas hotplate, refrigerator, dishwasher, separate washing and tumble-dry machines, plus liberal worktop area and enough storage space to house everything that was in the kitchen-scully-pantry combined at the Hogge's former home at Farnham Royal. **His solution** worked to the extent that the kitchen not only works but looks well because, apart from a few storage jars and Mrs. Hogge's enviable collection of cacti in the window, everything is tucked away out of sight behind sliding cupboard doors. The combination of teak and white paint plus blue mosaic tiles above the worktops give a bright but unclinical look. An interesting floor detail is that the grey linoleum floor covering has been curved up under the cupboards for easier cleaning.

The kitchen in Gloucester Terrace (*opposite page*) of illustrator-designers



Rosalind and David Gentleman—he was responsible for four of the Shakespeare quatercentenary stamps—relies largely for its impact on the arrangement of a large collection of china and ornaments, as well as pots and casseroles, on open pine shelves. Cupboard doors over some storage conceal the less interesting cooking utensils. **Their problem** was to provide a kitchen and a dining area in a room smaller and less mechanized than that of the Hogges. **The solution** was to set up a 3-foot high dividing unit. The kitchen—it

opens directly into the Gentlemans' living room/studio—was designed by Rodker Furniture Ltd. The dining area has black upholstered benches on opposite sides of a marble table, which can be extended for dinner parties by adding what was originally the other half of the marble top, similarly mounted, and used as an occasional table in the living room. The dining area has shelves on all sides up to the ceiling and much of the china—some of it valuable—was discovered in junk shops or on street market stalls.

FOR KITCHENS

WITH ANSWERS SUPPLIED BY ILSE GRAY AND PICTURES BY JOHN COOK





Front row, from left: red vitreous-enamelled 6-pint casserole, £3 1s. by Finnish Designs at Tivoli, Brompton Road; chrome electric fast-boiling kettle, 5 gns. by Dimplex; lacquered wood tray in petrol blue, oxblood or black, £2 14s. by Goods & Chattels from Choses, Hampstead; on it: Wusthof poultry shears, £3 19s. 6d., General Trading Co.; Par-a-nac all-in-one gadget, £2 18s., Liberty grater and potato-scraper with plastic tray, 7s. 6d., Jaeggi; Skyline icing set by Prestige, 8s. 11d.; Decorex Special butter decorator, also for tin piercing, bottle opening, etc., 3s. 10d., and Tomaticus, stainless steel slicer, £1 3s. 3d., both at Jaeggi. Bowl set, heat-resisting glass on stand, grey and white, £1 11s., by Pyrex.

Second row, from left: Le Creuset cast-iron oblong casserole, £4 6s. 6d., Heal; stainless steel grater, 9s. 9d., Jaeggi; stainless steel grill dish, 1 gn. and divided serving dish, about £2 15s., both by Bramah; stainless steel dish with wooden clip-on handles, £2 5s. 6d., Heal; 3 stainless steel bowls from 19s. 6d., or £3 19s. 6d. the set, by

Prestige; stacked up, four glass storage jars with coloured tops, £1 0s. 6d. each, by Danasco, at Designs of Scandinavia, Regent Street; Finnish cast-iron casserole, Saturnus, £4 15s., Heal.

Third row, from left: Copper pans with burners, on stand, £7, Liberty; green-painted bentwood stool, cane seat (other colours) 6 gns., Goods & Chattels at Woollands; on it: Austrian stainless steel carving set in wooden box, £3, Heal; Moulinex Janette, minces, slices, grates, shreds, moulds hamburgers, 10 gns. from good stores; Swiss Florida Combi mixer with attachments, £13 9s. (bowl and stand, not shown, £3 12s. 11d.); electric coffee percolator £8 19s. 6d., both from Harrods; aluminium fish fryer from a comprehensive 26-piece range by Prestige, £2 19s. 6d.

Back row, from left: Royal Normandy copper zabaglione pan, £3 1s. 3d., General Trading Company; Triennale tool set on orange plastic rack £9 7s. 6d., Danasco from Woollands; copper measures on wall rack, £4 5s., Liberty; aluminium omelet pan from the Prestige set, £1 9s. 6d.

doors from £9 15s.; wall panels from £6 5s. **Washing machines:** new mobile, fully automatic Bendix has five wash programmes including soaking: 145 gns., or modified, 125 gns. Hoover's Twosome connects washing machine with spin-drier/rinser, to be stored separately but used together, 55 gns. Colston Mark IV dishwasher, free-standing or built-in, no plumbing. Available from Colston, 30 Wellington Road, High Wycombe, Bucks, or selected stores, 75 gns. **Refrigerator:** Hotpoint's Super Five (G.50) has polystyrene foam insulation (Wonderwall) giving extra cubic foot storage space. Table top cabinet, 21 in. square; Dial Cold temperature control, Zero Freeze evaporator, 53½ gns. Melamine enamel top 3 gns. extra.

Cookers: Leisure 73 (gas) by Allied Iron-founders; automatic lighting burners, press-button ignition for high grill and oven; glide-away door for grill, removable oven ceiling. White with grey, black or blue facia panel, £52. Gold Star 63 new range, three sizes in white stove enamel, from about £20.

Creda have redesigned their Credaplan oven unit and now introduce Quick Discs to be dropped into any convenient working surface.

AT-A-GLANCE-GUIDE TO THE LATEST BASICS . . . Wall storage:

Summa system by Conran (5 Hanway Place, W.1); additive units (cupboard, with drawers

and sliding doors), shelves, light strips, tongue-and-grooved wall panel; Swedish pine, with teak or melamine surfaces. Drawer unit with teak top: £27 10s.; cupboard unit without



Three discs with control box, fascia plate, wiring harnesses, terminal block and bracket costs £24 15s. 9d. Also in units of one, two or four. Details from Creda House, Binney Street, W.1, or Simplex Electric Co., Creda Works, Blythe Bridge, Staffs.

Water heater: the Lennox gas storage heater gives 20 gallons service. Tall, slender cylinder, thermostatic control, 10-year guarantee. 30- and 40-gallon models out soon.

Safety: Cannon hotplate device to prevent children meddling with pans, which stand in stainless steel rings up to 9 in. in diameter, fixed to stove, removable when not in use. £2 19s. 6d. set of four; 12s. 6d. for one; 9s. 6d. for central fixing boss.

Food warmer: Hawkins's new electric Hostess model has large capacity hot cupboard; bronze, ivory or gold. £35 14s., Harrods.

Tackling the kitchen: Heal's and Harrods now offer kitchen planning services at a 5-gn. fee. Both operate within a limited area, both deduct 5 gns. from final bill if you buy fittings too. Write for details to either firm. Hygena system 70 is a new kitchen unit range designed to allow variants in planning. Polyester finish.

Centre: *natural wood Spanish dining chair by Goods & Chattels at Woollands, £3 18s; on it: limpet mincer with 'suction base from Leon Jaeggi, Tottenham Court Road, £1 18s. 11d.; transparent clock with coloured works, Liberty, 3 gns.; ball-bearing rolling pin, Jaeggi, £1 10s. 9d.; purple raffia onion string, £2 12s. Liberty; butcher apron, 12s. 6d., General Trading Company. Clockwise: strong 'Tote' carrier bag in six bright colours, by Goods & Chattels at Harrods, 1s. 6d.; bat-shaped white wood cutting board, 12s. 6d., Liberty; white Portmeiron storage jar, 'Totem' £1 11s. (two smaller sizes), General Trading Co.; Spode Alenite flame-proof deep casserole Blue-bird pattern, £6 3s.; enamelled cast-iron casserole with vegetable design, £4 2s. 6d.; blue enamel kettle, base pattern, 3 gns., both at Heal; yellow enamel coffee pot, £1 19s., matching mug 6s.*

also in blue, red, olive, black, by Goods & Chattels from Choses, Heath Street, Hampstead; wooden shortbread printers, £1 11s. 6d. and £1 5s. Liberty; two-inch chopping board, £1 11s. 6d., Jaeggi; on it: narrow French cook's knife, £2 5s., utility knife, £1 8s. 9d., both Robeson Flame Edge, gets sharper with use, at Harrods; German chopper, £2 12s., Liberty; olivewood pestle and mortar, £1 15s., fondue spatula, 13s., and ladle, 10s. 9d., all at General Trading Co.; large Portmeiron pestle and mortar, £2 1s. 9d., General Trading Co.; three Swedish stone storage jars, wooden lids, from £1 15s., Heal; balloon whisk, 8s. 9d., stainless steel whisk, 5s. 11d., both from Jaeggi; wooden rack with 12 glass herb jars, £4 15s., General Trading Co.; clipboard, 15s. with giant pencil, 3s., Marco Polo, Lansdowne Row.

Leaflet from Hygena Ltd., Kirkby Trading Estate, Kirkby, Liverpool. Architects Chamberlain, Powell & Bon have worked out a prefabricated kitchen system based on a 1 ft. 10 in. model which can be delivered to a site or installed in existing houses. Each system freshly designed. The makers are Whittingham & Mitchel Ltd., Bridge Wharf, Chertsey, who

stress minimal maintenance owing to use of self-coloured vacuum-formed plastics, and easy cleaning. Another prefabricated unit for delivery on site is the Henley Heart Unit, which combines kitchen, bathroom and all services. Made by C. A. E. C. Howard Ltd., St. John's Works, Bedford, for £650 ex-works, or £662 for delivery within 100-mile radius.



Grey + Girls =

IMPACT

TEN PROVEN REASONS
WHY THESE PRETTY GIRLS
ALL WEARING GREY
LOOK KNOCK-OUTS
SURPRISING REALLY
WHEN YOU
THINK HOW DULL
GREY USED TO BE.
UNITY BARNES SHOWS THAT IT
ISN'T, IN TEN PHOTOGRAPHS
BY VERNIER

reason 1

This fitted suit in pale grey flannel + the rather strict looking white blouse could be for hacking. But in fact the blouse is a fraud—it's cissy broderie anglaise underneath. Trust Young Jaeger! Suit 13 gns. blouse 5 gns. at all their branches. High hat + rose + veil, by R.M. Hats, 22 gns. at Fortnum & Mason

reason 2

Statistics show that cardigan suits minus frills minus fuss score bulls' eyes. This one checks itself softly in silk and wool. Quite easy to look stunning isn't it? By Frederick Starke, 32½ gns. at Fortnum & Mason. Pink skimmer by Moriot, 7 gns. at Marshall & Snelgrove





reason 3

A country suit (left) in Shetland tweed + a fraction of tan leather. The jacket has a secret zip right up the middle. Long division on the skirt is really only a pleat. A full of surprises suit. by Reldan/Digby Morton, £12 19s. 6d. at Peter Robinson, Oxford Circus. Classic silk scarf, at Liberty

reason 4

Coat + soft Shetland tweed (right). Lowest common denominator, the waist. Narrowed by diagonal seams. Rounded collar. By Jane and Jane 26½ gns. at Woollands 21 Shop; Cyril Livingstone, Leeds. Dotted Breton (yellow and white silk) by R. M. Hats. 23 gns. at Harvey Nichols

reason 5

Pale grey skirt + belt (far right) isn't as sober as you might think. It's a hipster by Pierre Elegante in Celtic tweed. £3 9s. 6d. at Fenwick. This blouse thinks Spring's already here. It's covered in orange white and green flowers. By John Craig, £2 5s. at Konti Boutique, Orchard Street. Snowy socks, 10s. 6d. at all branches of Young Jaeger

reason 6

Sweater dress (right) + a high collar ribbed ½ in grey ½ in white. In warm, warm wool. Snuggly sort of dress. By Susan Small, 12½ gns. at Wakefords, Chelsea. Chanel thought of these black ribbon hairbows. Rather pretty really. Bracelet by Adrien Mann

reason 7

Suit goes country (far right) gets checked grey on grey + a grey kid waistcoat, Norfolk jacket, Paris pleats. Cosmopolitan sort of suit. By John Montrose, 24½ gns. at Harrods; Marshall & Snelgrove, Leeds. Maize straw peaked hat. By Moriot, 6½ gns. at Liberty







reason 8

A flannel coat (far left),
in pale grey and dark grey
+ droopy collar + gilt buttons
= Emmanuelle Khanh.

She designed this coat
for Cojana. It costs 15½ gns.
at Swan & Edgar;
Matthias Robinson, Leeds;
Roberts Brothers, Sheffield.
Charcoal straw turban
by Moriot, £4 15s. 6d. at
Harrods. Chiffon scarf
by Ascher

reason 9

Alpaca dress (centre)
+ a twofold collar of
multiple dots is a more grown
up sort of dress.

Elegant and shapely.
By Matita, 26½ gns. at
Adair, New Bond Street;
Audrey Clare, Exeter;
Peggy Goss, Birmingham.
White felt hat + black
by R.M. Hats.
19 gns. at Liberty

reason 10

White lace jacket (left)
× hundreds of flowers really
does make a beautiful girl
twice as beautiful.
Specially if she adds
a strapless streak of charcoal
simulated silk underneath.
By Frank Usher, 35 gns.
at Derry & Toms;
Cyril Livingstone, Leeds

on plays

A LAUGH ON (IRISH) LINE

The theme of Mr. Hugh Leonard's Irish play, **The Poker Session** at the Globe Theatre, is betrayal; and the greater part of the action is devoted to an accurate apportioning of the blame. Billy, the play's principal character and focal point, is a young man released that day from a lunatic asylum and celebrating his freedom with a small card party for family and friends at his house. His mother, his brother, his brother's wife and a sister have gathered to greet him with a certain amount of nervous uncertainty. The atmosphere is one of welcome; Billy's attitude is apparently relaxed, even gay. Soon, however, the climate of goodwill changes, for Billy, though ostensibly glad to be back and in a mood approaching euphoria, is actually determined to sort out the reasons for his year's incarceration.

His mother, even more than the rest of them, covers her nervous apprehension with a series of rigid smiles and rather meaningless sorties into the kitchen. His brother Kevin, a solid hearty, through whose

cheery exterior it is all too easy to divine anxiety, has his bracing word to say. His sister-in-law is never more than a couple of steps away from an indignation which she possibly considers to be righteous, and the pretty sister, Irene, seems prepared to box the compass according to the prevailing winds. They make up the company from whom Billy must learn the truth, for one of them must have the responsibility of committing him to a clinic.

Presently a friend of his, Teddy, arrives to join the party. He has been Billy's room-mate in the asylum, released at the same time and eager to help him in the inquiry. Teddy, whether mad or sane, is an extraordinary being. A middle-aged man, he talks almost exclusively in what one supposes is beat speech, happily claiming at one point that he is the oldest cat in the business. Far from being devious and difficult types, he and Billy appear to be far more extroverted than the legally sane remainder. They are chatty, cheerful and quite intentionally provoking.

Before the action has gone very far they have between them, though mostly due to Billy's method of direct attack, found out that Kevin had tried to sell Billy's inheritance—a sweetshop—during his time in hospital and keep the proceeds for himself, and that Billy's much-loved, dead sister had not gone into a decline but had died after an abortion undertaken because of her mother's puritanical horror at her condition.

Irene's husband, who is constantly expected through the evening, is proved to be another of Billy's enemies. The way in which he eventually does turn up—if that is the term for it—is too good to reveal and makes a finale which, in the most Irish of ways, is both melodramatic and hilarious. For I must tell you that, but for the underlying theme of family discord brought to extremes, this play has a very great deal that is funny about it, and some gloriously Irish lines, as when Kevin declares, apropos of his church interests, that "one miracle would put us on the pig's back for life." The play was first produced last year at the Dublin Theatre Festival where it had a great success. I think it will do well here too, since theatre-goers in the past few years have become increasingly used to shock treatments.

Billy is played by Mr. Norman

Rodway in a subtle blend of the naïve, the forthright and the genial, though this last mood is too often misleading. His pal Teddy is played by Mr. Marius Goring showily and very effectively. Until perhaps the very end of the evening, one would have assumed neither of them to be insane. On the contrary, their normality would seem to be in contrast with the family's almost neurotic tension as they struggle to cover up, to placate and to argue that everything, past and present, is for the best. These are two splendidly written parts and on them the validity of the whole play rests. They have no appearance of eccentricity unless it is their understanding of each other, and Teddy's readiness to do Billy a favour which turns out to be of the most macabre nature.

One might suppose that because of the playwright's preoccupation with insanity and normality this would be a lugubrious evening. The facts are quite different. Mr. Leonard has wit as well as a sense of fun and, believe it or not, though there are gasps at the end, there are no groans. This is one occasion on which one could question Dr. Johnson's pronouncement that the Irish are a fair people: "they never speak well of one another." Mr. Leonard has done rather better than that.



Norman Rodway as Billy and Marius Goring as Teddy in Hugh Leonard's play *The Poker Session*. The two men have just been released from a lunatic asylum and during the course of a card party Billy tries to discover who was responsible for putting him there

on films

ALL CHANGE — SEVERAL TIMES

Miss Audrey Hepburn, gowned by Givenchy, looks good enough to eat in **Charade**. You will perfectly understand why that well-preserved wolf played by Mr. Cary Grant eyes her so hungrily. At least, you'll think you perfectly understand, and you won't discover until the last minute of the last reel that you were wrong. Mr. Stanley Donen's comedy-thriller is of the engaging kind in which scarcely anybody is what they appear to be. Aliases proliferate (Mr. Grant springs five on you, single-handed), mysterious murders multiply, motives are as mixed as the traditional Irishman's metaphors, and the red herrings come in shoals. (So, incidentally, do the wisecracks in Mr. Peter Stone's witty script.)

A Mrs. Lambert (Miss Hepburn), holidaying in Switzerland, meets a Mr. Peter Joshua (Mr. Grant). She tells him she is returning to Paris to divorce her husband, and asks him to look her up when he's in France. She returns home to find her Paris apartment stripped bare and herself widowed. A police inspector (M. Jacques Marin) informs her that her husband sold the contents of the flat for 250,000 dollars in cash and was heading hot-foot for South America when he was pushed off a train and killed.

How come he was the bearer of four different passports, issued under different names and nationalities? And what happened to the quarter of a million dollars? Miss Hepburn, who doesn't even know now whose widow she is, hasn't a clue. She has no idea, either, why three sinister and obviously angry characters choose to attend her husband's funeral. It is all very baffling.

From a U.S. Embassy official (beautifully played by bumbling Mr. Walter Matthau), Miss Hepburn learns that her late husband's name was Voss, that he and four other men stole 250,000 dollars from U.S. Treasury funds during the war and buried this nice little nest-egg behind the German lines — to be retrieved and shared out later. Voss double-crossed his companions and pinched the lot. Unless Miss Hepburn returns the money to the U.S. Government she is liable to be robbed and murdered by Voss's three surviving ex-buddies, who presumably caused her husband's death and were, undoubtedly, the uninvited guests at his funeral.

Isn't it a little odd that the three assassins (one of whom has a steel claw in place of a right hand) appear to regard the soothing Mr. Joshua as an accomplice? Well, he may be playing a double game or a

lone hand. Certainly Mr. Grant changes his name as other men change their ties and is cunning enough to make the three crooks madly suspicious of one another, in order to cause a little diversion while he works on Miss Hepburn, who is beginning to have her doubts. He has a terrific fight with the steel-clawed man on the roof of the American Express. A breathless chase on the Metro and a gunfight in the colonnade of the Palais Royal are yet to come, to say nothing of a hair-raising scene at the deserted Comedie Francaise.

And who really is Mr. Grant, when the last onion-skin of assumed identity has been peeled away? I wouldn't dream of telling you. Miss Hepburn finds him quite irresistible, whoever he is, and I must say I found him quite beguiling, myself, especially when he indulged in such clowning as taking a shower-bath fully clad in a guaranteed drip-dry suit. He and Miss Hepburn are well-matched in flippancy—and their sparkle will probably blind you to the outrageous improbability of the story. Despite the fairly gruesome murders, I think you'll find the film great fun. I did.

As ex-ace-cameraman Mr. Jack Cardiff directed **The Long Ships**, you can count on something rather lovely to look at, but as this is a yarn about some very coarse Vikings and some eminently blood-thirsty Moors, you had better be prepared for scenes of appalling ferocity, Bacchanalian orgies, gory battles and

floggings, with unspeakably hideous tortures as well.

Mr. Richard Widmark, hamming it up as a Viking adventurer, is shipwrecked on the coast of Morocco where (before apparently swimming home to Norseland) he learns of the existence of a fabulous golden bell, as big as the dome of St. Peter's, one gathers. In a stolen long ship, crewed by avaricious Vikings, he sails south to steal this mighty treasure, is again shipwrecked, washed up with his men on the same old Moroccan shore, and captured by a Moorish sheikh, Mr. Sidney Poitier, who is determined to seize the golden bell for himself.

The rest of this extraordinary film is concerned with the rivalry between grinning Mr. Widmark and dignified Mr. Poitier, who, poor dear, doesn't seem to understand that nobody else is taking the film in the slightest bit seriously. Mr. Widmark, saddled with some of the direst dialogue ever written, certainly isn't, and neither is Mr. Lionel Jeffries. As the eunuch in charge of Mr. Poitier's extensive harem (high jinks there when the Viking captives break loose), he looks like the Widow Twankey and gives a pantomime performance accordingly.

The sound-track on this confused epic is particularly ghoulish, rejoicing in the crunch of battle-axes cleaving skulls and the squelch of lances striking home in quivering flesh. I found myself reaching for my smelling salts to stave off nausea.



Moment of truth for Cary Grant in *Charade*, when Audrey Hepburn demands his true identity if he is to continue to help her discover her husband's murderer. The film is a comedy-thriller set in Paris; a group of people pursue a fortune, stolen and buried during the last war



Barbara Kelly, Donald Sutherland, Betsy Blair and Bernard Braden take a multitude of parts in *Spoon River at the Royal Court*, re-creating through Edgar Lee Master's free verse epitaphs, a small American town

SIRIOL HUGH-JONES

on books

SPECIALISTS AND LAYABOUTS

George Sims has been a dealer in rare books and manuscripts for 17 years, and his curious, highly original and distinguished novel **The Terrible Door** (Bodley Head 15s.) uses this experience extensively. It opens with the funeral of a dealer, whose collection has a special interest for Robert Seldon, the book's central character, who is in search of "the Ibiza letters," unpublished, a set of correspondence by an eccentric writer of doubtful sexual tastes. The book is haunted by night-time, rain and darkness, by sad sexy widows, sinister tycoons, houses running to seed, parties that suddenly turn very violent—every sort of oddness and sadness, for Seldon is a man who cultivates melancholy and the climate that goes with it. *The Terrible Door* is almost a thriller, but somehow too distinguished to be called one plain and simple. I enjoyed it immensely, especially for its knowledgable air of specialization in a trade not often treated by novelists.

The Factor's Wife (Hodder 18s.) by Charity Blackstock is an intelligent, compassionate book about violence and how much a wife's loyalty should overcome her knowledge of acts of utmost cruelty performed by her husband. The heroine is an outspoken girl from England who marries the Duke of Sutherland's factor—

we are in the 19th century—and finds her husband is deeply concerned in the evictions, the starvation and the burning and murder of innocent crofters in the tragic Highland Clearances. It is written with feeling and a remarkable verisimilitude about the landscape and the people—an historical novel, in fact, written as though it were contemporary fact.

The Wolves Were in the Sledge (Hodder 18s.) by Stella Gibbons, is a strange novel about a couple of layabouts from the younger generation—a 17-year-old half-French orphan and her 27-year-old husband whose only ambition is to claim false kinship with the best people and live entirely on his wits. The character of the book is almost wholly disagreeable, and written in a sort of spirit of vengeance. There is also a professional driver who loves the heroine, and a nice American couple who undertake to reform the hopeless married pair by landing them on a poor African island and throwing them into the middle of good works. What is perplexing is where Miss Gibbons' sympathies lie—she tries, I think, to improve her horrible couple by telling the story through the vague, happy-go-lucky speech of the sybaritic heroine, but I get the feeling she thinks them as shoddy as I do. Never mind, it provides an admirable excuse, if any were needed, to

take another look at *Cold Comfort Farm* and check that it is as peerless as ever.

Drift by Susan Alexander (Bodley Head 18s.) is, unlike Miss Gibbons' book, entirely lacking in irony or in any comedy whatsoever. It is one of those infinite lugubrious books about Jody who gives Eve and her abortion shelter in her flat, then finds that Eve is thoroughly demented and strongly objects to the presence of Jody's violent boyfriend Bill. Everyone shouts, screams and rushes into the night. The blurb, which is a classic of its kind, mentions dishwashing and being a Christmas postman (that was bold) and to my great delight adds the following—about the author: "Susan Alexander has done three things only with which she is entirely satisfied—she has produced Sally, Philip and Julie. She lives otherwise in a state of constant dissatisfaction, nomadic yet unnerved by change, driven to curious extremes... As well as her children and London, she loves words and books, with a love that has a definite element of lust in it." Gingold was a master at this sort of thing, but one never expected to find it on a real live jacket.

Briefly . . . The Celebrity Circus by the late Elsa Maxwell is both funny and sad. The indefatigable Miss Maxwell had no home, and cared only for giving parties for café society.

She drops terrible toads on every page ("These days people who matter are avoiding the small but notorious town of St. Tropez.") She is intoxicated with her friendship with the Duchess of Windsor, with having given the *Twist* to the world, pathetically pleased for the goat in a popular musical to have been called Elsa Maxwell. The book is filled with pictures of plain Miss Maxwell gazing adoringly into the eyes of her stars and tired lions. My favourite picture is oddly pastoral and includes Maxwell, Harpo Marx and a great many thoughtful stuffed dogs in a field.

The Scorpio Letters by Victor Canning (Heinemann 18s.) is an absolutely breathtaking thriller which ought, if there is any justice, to make a super film. It includes some very complex blackmail. A smooth villain, an underground organization, a chase through France during which the hero undertakes impossible risks, some very seedy agents, a jolly double-murder in the snow, and a gorgeous heroine always there at the crucial moment to rescue the hero from bullets or the deep black Seine, and a mad nursing home with imprisoned and brainwashed patients. Delicious.

And **A Firework for Oliver** by John Sanders (Heinemann 21s.) is set in England under Cromwell, opens "Crop-eared cur!" and goes on just like that.

GERALD LASCELLES

on records

NOSTALGIA

Occasionally it is a good thing to look back at the works of jazzmen who are now dead, not only to remind ourselves of their greatness, but also to appreciate the influences they have exerted on their successors in the jazz hierarchy. One player whom I constantly use as a yardstick of change was Lester Young, whose style changed many approaches to the tenor saxophone. In **Lester warms up** (Realm) he displays that distinctive "cool" sound which comes as a complete contrast to the mellow and warm tone which men like Hawkins, Byas, and Webster developed down the years. Three tracks on the second volume of **A Lester Young Memorial** (Realm) give a guide to his progress in 1944, when still working with Count Basie.

The remainder of this album comes from a 1949 session with his own group, featuring a very immature Junior Mance on piano, and Roy Haynes working up a storm on drums. Lester's work here varies from the disinterested to the inspired.

Most readers, I expect, associate Fats Waller with that rather clownish vocal and piano act he used to do so well in the late 30's. A totally different aspect of his keyboard work is revealed in **Fats at the organ** (RCA Victor), a glimpse of a much more serious artist. Some of these tracks, taken from sessions in 1926-7, were once issued here, but none has been available for years. You can hear Fats accomplishing the almost impossible feat of making a church pipe organ swing,

(continued on page 499)

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Records continued

and he does it magnificently. On some tracks he is accompanied by Thomas Morris' Hot Babies, who include that fine trombonist, Jimmy Archey.

Listening to dance music recorded the year I was born may sound like a sick joke to some people, but I find it very enlightening, especially when it is **The roaring twenties** (Riverside). The quality of sound is quite remarkable, and I derive more than some amusement from listening to the band responsible, the California Ramblers, since I always suspect that my old friend Ed Kirkeby, who led the group, was responsible for the fantastically corny vocals. Red Nichols, Tommy and Jimmy Dorsey, and Adrian Rollini are

some of the jazz names who were present on these sessions. There is nostalgia in every groove, and it is interesting to see the extent to which this dance music had absorbed the early jazz form.

Back to the keyboard for **Giants of jazz** (Columbia), one side of which features an Art Tatum session of unbelievable excitement. Backed by guitarist Tiny Grimes and bassist Slam Stewart, he weaves his way through such intricate patterns of close harmony that my ear can scarcely keep up with the confluent lines. One is never certain that the best of every artist is captured on records, but here I am confident that was the case. Erroll Garner who, I hasten to assure

ROBERT WRAIGHT

on galleries

THROUGH FIRE TO THE SUPER-NATIONAL

It was my good fortune as a young man to be on holiday in Munich at the time of the now famous Exhibition of Degenerate Art and I make no apology for referring to it (as any regular reader of this column over the past four or five years will have noticed) whenever I can find the slightest pretext. My very first article, headed *Art in Revolt*, was in fact largely devoted to it. The pretext then was an exhibition of German art held by Marlborough Fine Art, Ltd., at their Bond Street gallery. The pretext now is again a Marlborough exhibition, this time of the work of Emil Nolde, one of the most outstanding of Hitler's "degenerates" and the one who, perhaps more than any other, makes nonsense of the title.

The Munich exhibition was in 1937 and writing about it at the time, Herbert Read said: "It would not be untrue to say that to the general public in Great Britain modern German art is totally unknown. Even among those who are particularly concerned with modern art—art critics, collectors, and dealers—it is almost entirely neglected." The astonishing thing is that that statement could have been made with equal justification at any time up to 1956, when the Tate Gallery held the exhibition *Hundred Years of German Painting, 1850-1950*. The catalogue's introduction began: "Little is known of German painting of the 19th and 20th centuries

beyond Germany's own frontiers..."

I would like to be able to say that the Munich exhibition was a tremendous emotional experience for me at the time, but I can claim only that it has become one in retrospect. But I do remember that the artists who made the greatest impressions then were Kokoschka, Grosz, Barlach and Nolde. Of these, Nolde is the only one whose work has not been given a major exhibition at the Tate or the Arts Council Gallery. The present revelation in Bond Street of his greatness prompts the question *Why not?*

Though classified as a German Expressionist, Nolde was very much a lone wolf. Apart from a brief association with the *Brücke* group, he remained all his long life outside organized movements. Born of Danish peasant stock at Nolde (from which he took his name) up near the Danish border, he was essentially a Nordic artist. But ironically he was among the first artists to be persecuted by the Nazis, whose avowed ideal was the "Nordic type." Superficially the National Socialists' racial and nationalist ideals were compatible with his own theories about the "mystical powers of people and soil." The gulf that in fact separated them was as vast as that between the Exhibition of Degenerate Art and an exhibition of Nazi-approved art that ran concurrently with it and in which Hitler was

readers, is very much alive, provides some of his best interpretations of rhythmic pieces on the reverse side.

Finally a brief mention of **The fabulous Sidney Bechet** (Blue Note) in sessions from 1951 and 1953, with Jimmy Archey, Sidney de Paris, Walter Page, and other venerable Dixieland players of the period. The music vibrates with the soul-searching tones of the indomitable Sidney's soprano saxophone sound, reminding us that the mark he left on jazz will live for ever. Danny Alvin's **Kings of Dixieland** album (Esquire) also bristles with veterans, but some stodgy music is only enlightened by newcomer Del Lincoln's vigorous and clean-cut cornet work.

portrayed as "the Führer in silvery armour, mounted on horseback and bearing a fluttering standard."

Of Paris, which he visited around 1900, Nolde wrote that it had given him so little although he had hoped for so much. After studying the Impressionists, he decided that Renoir, Monet and Pissarro were "too sweet" and returned home to go his own way, a way that certainly makes Renoir and Monet and Pissarro look too sweet. In his hands colour became a powerful emotional weapon, a smouldering fire that, after a trip to the South Seas in 1913 and 1914, blazed up in a long series of searing landscapes, barbaric figure compositions and other-world fantasies.

The fire burned more or less freely until the mid-1930's, when cancer and the Nazis conspired together in an attempt to extinguish it. He survived both diseases. Over a thousand of his works were confiscated from public galleries and he was forbidden to paint or exhibit. But his work was shown in New York in 1939 and between that year and 1945 he painted secretly a wonderful series of hundreds of water-colours that he called *un-gemalte Bilder* (unpainted pictures or pictures I did not paint). They were, we are told, "created without any preconceived pictorial intention... the painting emerged from dream and subconscious and achieved presence and definition only in the act of painting." A group of these lovely things is included in the present show. In them he achieved, perhaps more completely than in any other of his works, a goal that he once summed up in his notes: *When the national quality of a work is raised to the super-national it gives joy to all peoples.*

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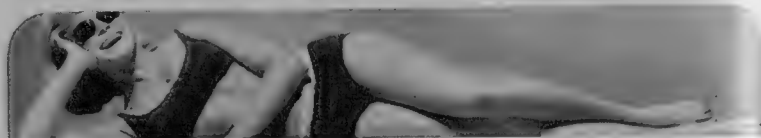
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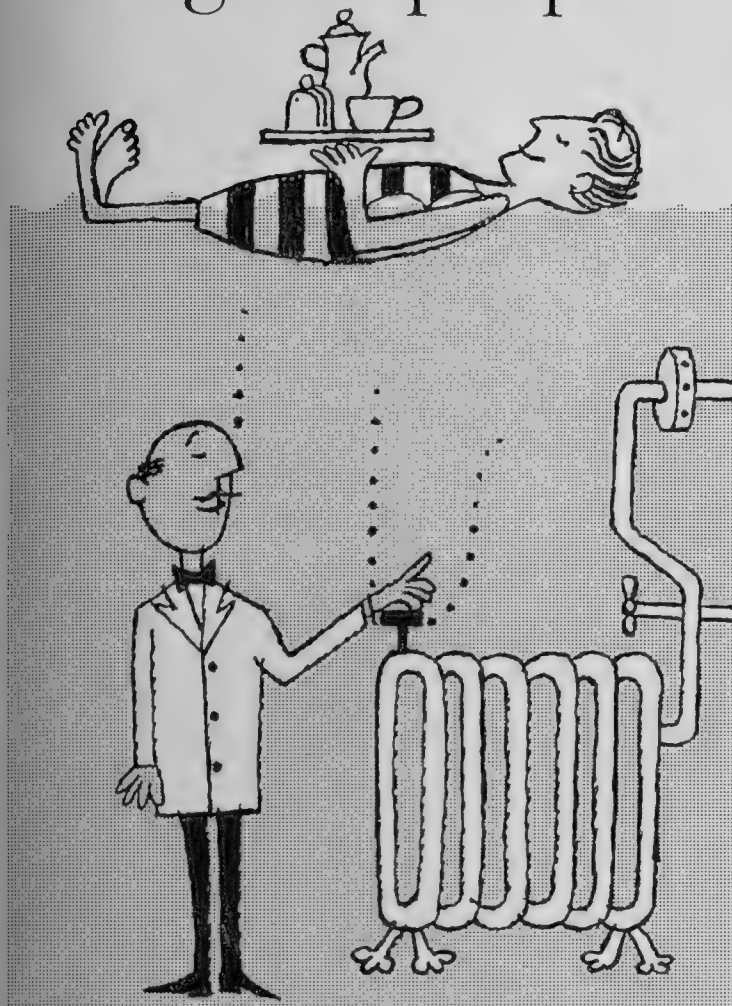
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Motoring and mimosa mix agreeably in Corsica, and London fog was replaced by Mediterranean sunshine on the journey to Ajaccio. The island is bigger than it looks on the map; sunbronzed chiefs of Renault's testing department produced their latest offspring, the new 1100, from the *maquis*, the scrubby bush that grows to man-height everywhere in Corsica, and which lent its name to the French Resistance. Corsica is an ideal place to test a motor car because its mountainous interior abounds in twisty roads and passes, where engine power and snappy gear-changing show to advantage. It would seem to be a simple day's run to make a tour of the island, but after a couple of hours' hard driving I had made only trifling headway according to the map, and by the end of a longish day there was only 100 or so miles on the clock. On the eastern side it is comparatively flat for the 100 miles between Bonifacio and Bastia, but Ajaccio is on the west, and M. Michelin's delineation of the roads there is just one long squiggle.

This new Renault is a good performer, helped by its larger engine. To outward appearance the car is the normal R8, which has a 956 c.c. engine, but on the new 1100 it has been stepped up to 1,108 c.c., giving an extra

The enterprising cook can discover new dishes by interchanging the garnishes of well-known ones. For instance, the garnish for Côte de Veau Milanaise consists of spaghetti, butter, tomato purée, nutmeg and grated cheese. Yet it will go well, too, with a fish steak or cutlet, and indeed no matter what fish is used, cod, fresh haddock or hake, the garnish will raise it to new heights.

In the deep-freeze world, thick pieces of fillets of white fish are now described as steaks. From now on, therefore, I shall refer to slices of round fish, cut across the body, as cutlets.

For four servings of FISH CUTLETS MILANAISE, have four cutlets from the tail end of one of the above fish, or slightly thinner ones from farther along. Use a shallowish oven-dish, large enough to contain the cutlets in one layer and with enough space around them for the final garnish.

Have the oven heated to 425 degrees Fahr, or gas mark 7. Put 1½ oz. of butter and 3 tablespoons of vegetable oil in the oven-dish and put it in the oven for the fats to become really hot. Pass the cutlets

DUDLEY NOBLE

MOTORING

A REAL CHARMER

7 h.p. It is mounted at the rear as on the Dauphine, Caravelle and R8, and drives the back wheels through a four-speed gearbox with synchromesh to all the ratios. Alternatively, Renault offer an automatic transmission which incorporates the Smith/Jaeger principle of a magnetic powder coupling in place of an ordinary clutch; this takes up the drive as the accelerator pedal is pressed after one has pushed a button to tell the gearbox whether to go forward or backward. Once this has been done, electromagnets change the gears automatically, depending on speed, load or gradient. I can vouch for it working very well indeed, and it is offered as an option on either the 1100 or the R8 at £65 5s. extra.

To me the really outstanding thing about the new 1100 is the comfort and luxury of its body. The upholstery is soft and feels warm as one gets in, no matter how cold the day. The door-handles are convenient and easy to work—not the cumbrous projecting things still found on

many cars. The controls for heater (fitted as standard) are modern, too, as are the switches—unobtrusive and clickless. It is good to find some motor manufacturers who have progressed beyond the archaic fittings that disgrace so many cars in our own Midlands, where a handful of accessory makers seem to dominate the market with antique mentalities. In the quality and luxury of its furnishing and equipment, this Renault 1100 (and the same goes for the R8) is an eye-opener where price is taken into consideration. Bearing in mind that import duty on a foreign car is still pretty stiff, for £674 16s. 3d. the 1100 is fully the equal of the thousand-pounder when it comes to de luxe finish. As Mr. Ordner, Renault's managing director in Britain, told me, they could not think of anything to offer as optional equipment bar the automatic transmission.

A list of the car's features is most impressive. They include powerful disc brakes on all wheels, for instance (and the

R8 was the first car of its class in the world to have them), anti-theft steering lock, dished steering wheel and crash pads for safety, four doors, and child's safety lock to the rear ones, two-tone horn (town and country), additional side-mounted trafficators, padded head lining, automatic choke for easy engine starting, three glove compartments, one with key, twin-jet screen washer, permanently sealed cooling system needing no radiator topping-up, flexible sunvisors. A starting handle is provided, the absence of which on so many modern cars causes a great deal of criticism.

The smooth-running engine has the demanded five-bearing crankshaft, making it vibration-free at speeds up to its maximum, preventing, too, "flutter" when accelerating strongly. The car will do well over 80 m.p.h., yet will run evenly on top gear at quite a slow pace. The gearchange lever is much improved compared with the early Dauphines, and one can distinguish gears without difficulty. There is synchromesh to all four forward ratios.

In every way this new 1100 is a really charming car, and I say without equivocation that the seats are genuinely the most comfortable that I have experienced.

HELEN BURKE

DINING IN

A FISH TRANSFORMED

through a little flour, seasoned with salt and pepper, then dip them in beaten egg and pass them through a mixture of 1½ to 2 level tablespoons each of fine breadcrumbs and grated cheese (Parmesan and Gruyère, half-and-half, or dry mild Cheddar).

By this time, the butter and oil mixture should be really hot. Lay the cutlets in it and at once turn them. Replace the dish in the oven and reduce the temperature to 400 degrees Fahr, or gas mark 6. Bake them for 15 to 20 minutes.

Once the fish is under way, make the MILANAISE GARNISH. Boil 6 to 8 oz. of spaghetti or largish cut macaroni in plenty of salted water for 8 minutes (macaroni 12-14 minutes) to the degree which the Italians describe as *al dente* and which we might interpret as being firm

to the teeth.

Drain the spaghetti or macaroni in a colander and return it to the rinsed-out pot. At once, dot the surface with a nice piece of butter cut into little bits and turn over and over with two forks.

Make the sauce with a dessertspoon of tubed tomato purée, which I always feel is a little less harsh than that in little cans. Blend it with 2 tablespoons of stock or water, add a tiny pinch of grated nutmeg, a little grated cheese and salt and pepper to taste. Add also the essence (stock) from the fish and mix all well together. Finally, though they are not essential, add 1 to 2 oz. each of boiled lean ham and cooked tongue, each cut into thin strips.

Remove the skin and bones from the fish and surround

the cutlets with the spaghetti.

The availability of leeks always means potato-based soups to me, and one of the best is WATERCRESS SOUP. If you have an electric blender, it is child's play. I think it is more pleasant just to pulp the soup to a point where there are still strips of watercress in it.

For 6 servings melt 1½ to 2 oz. of butter, and in it simmer a chopped good-sized onion, a chopped shallot and the sliced white parts of 2 to 3 leeks until they are translucent. Roughly chop the leaves of a bunch of watercress and finely chop the stalks. Add all these to the pot, cover and continue to cook gently while dicing a pound of potatoes. (Half an hour is about right.) Add the potatoes, a pint of water and seasoning to taste. Cover and cook gently until the potatoes fall.

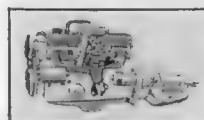
Half fill the blender with the soup, switch on for just long enough not to purée the mixture entirely, as above. Repeat. Turn all into a pot, stir in a pint of hot milk and, if you like, a little double cream or an ounce of butter and heat through. Serve Melba toast with it.



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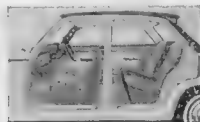
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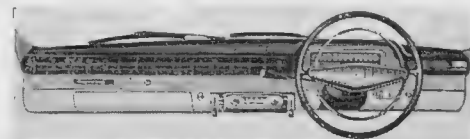
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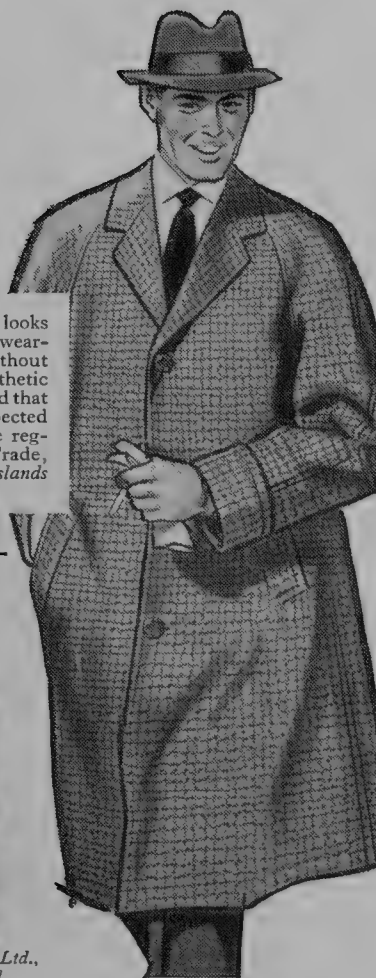
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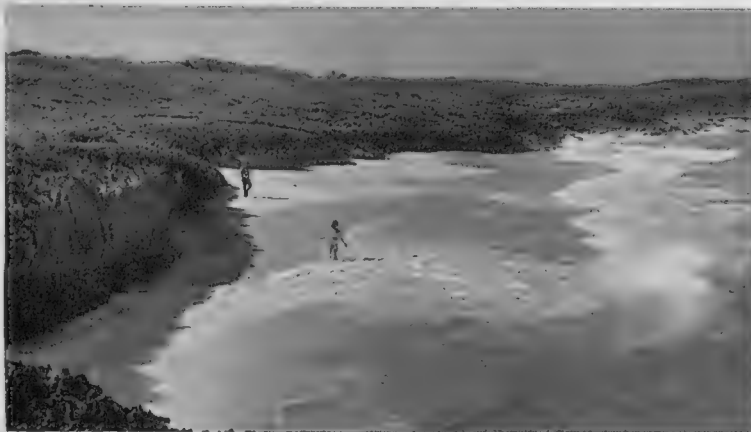
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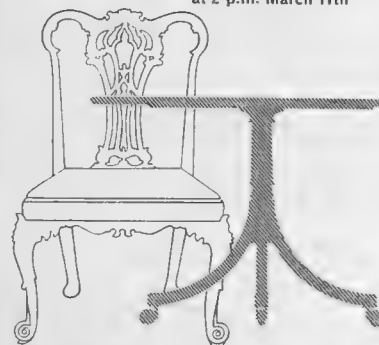
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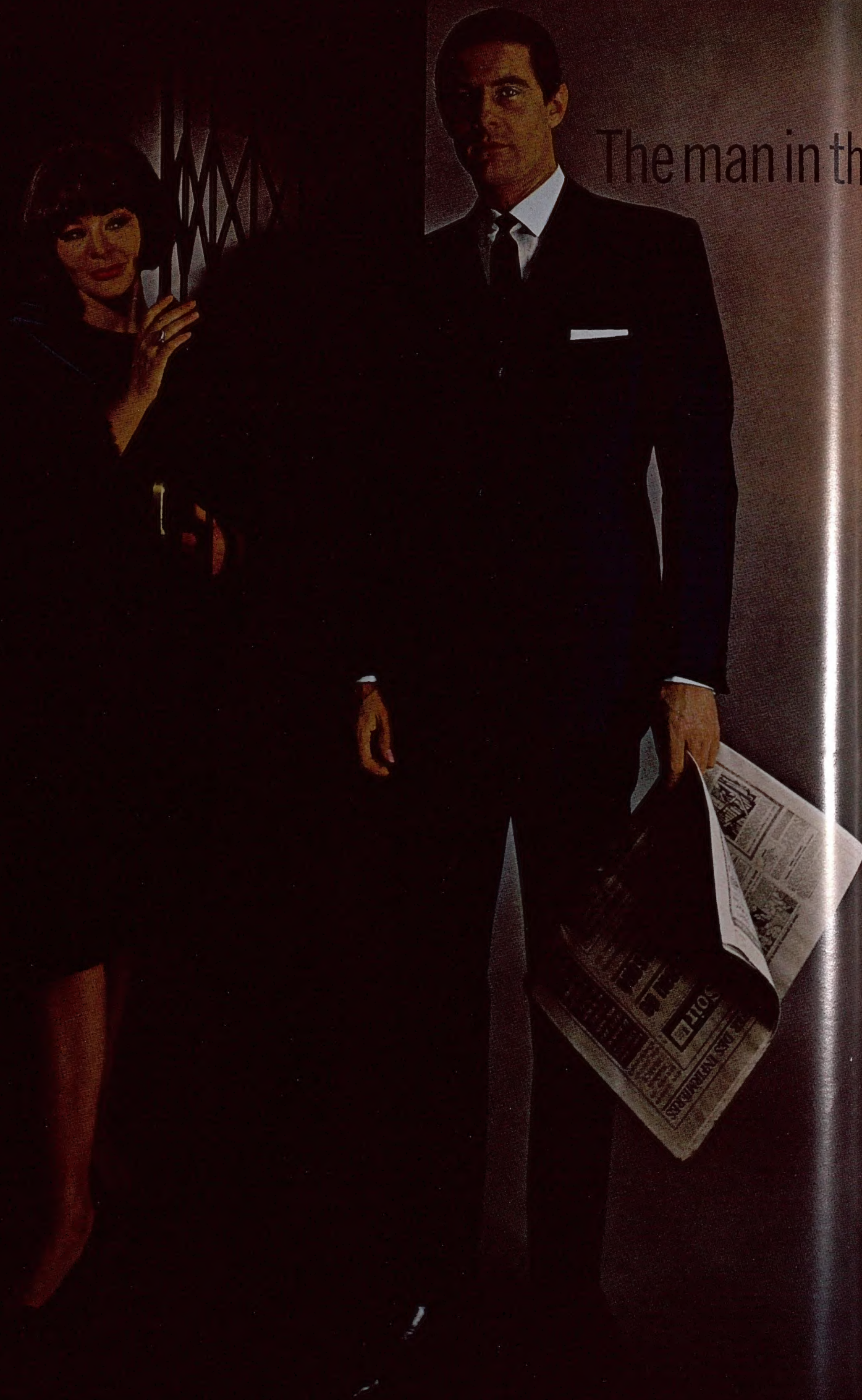
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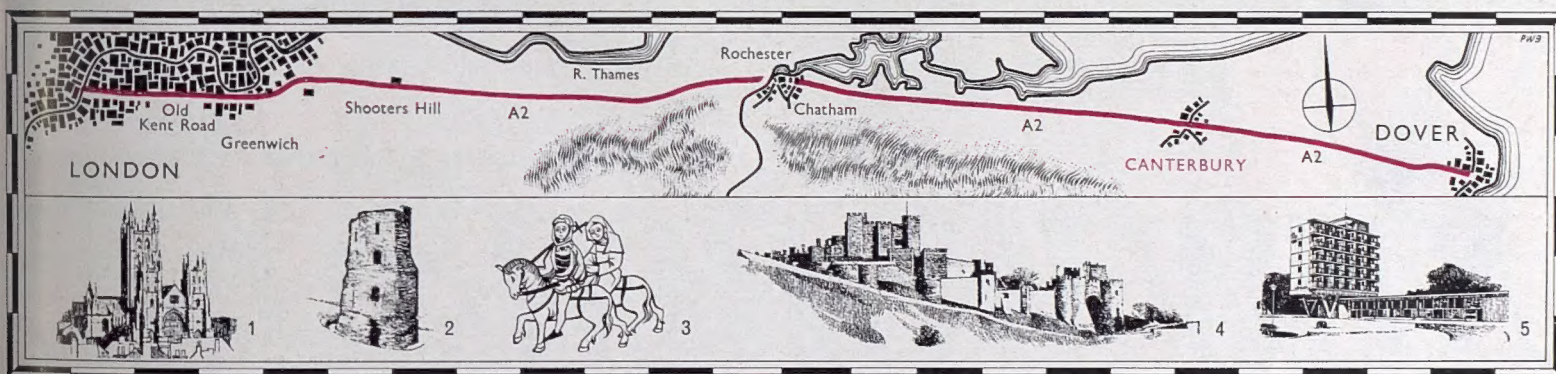


Explore the roads of Britain with Shell



THE DOVER ROAD

painted by David Gentleman



The Dover Road, A2—London to Canterbury, Canterbury to Dover, and the shortest crossing of the Channel—must count as our most ancient lifeline to the rest of the world. Modern traffic between Dover (which the Romans called *Portus Dubris*) and London mostly takes a different route via Folkestone and Maidstone, but it was this Dover Road—strictly the final section of the great Watling Street of the Romans, which goes on up Edgware Road and crosses the Midlands to Wroxeter, on the Severn—that legionaries and officials used between Rome and *Londinium*, that St. Augustine used on his way to Canterbury, and that the Master Mason or architect William of Sens used, no doubt, when he came from France in 1174 to redesign the cathedral (1). By that year Thomas à Becket had been murdered (in the north transept of the cathedral, on 29 December

1170) and canonised (1172). In 1220, the saint's body was transferred from the primitive crypt to the most magnificent of shrines. Pilgrims from London, pilgrims (3) from all Europe, now travelled the road to his shrine. These pilgrims of the Dover Road returned wearing badges of St. Thomas in sign that they had made the virtuous journey. Canterbury bells of the garden, too, are supposed to have been named from the bells carried by the pilgrims.

Today, the overseas visitor, as he lands from the car ferry at this terminal point of the Dover Road or Watling Street, can see in the same glance the most modern of tourist hotels (5) and the most ancient of lighthouses (2)—Roman, up by the Castle (4)—which greeted his remote forbears.

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